

THE  
ARCHITECTURE  
OF THE  
RENAISSANCE  
IN  
ITALY



Maurice C. Volley



THE  
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RENAISSANCE  
IN ITALY

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A GENERAL VIEW FOR THE  
USE OF STUDENTS AND OTHERS

BY

WILLIAM J. ANDERSON

ARCHITECT

ASSOCIATE OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS  
JOINT-AUTHOR OF "THE ARCHITECTURE OF GREECE AND ROME" ETC.

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## PREFACE TO THE FIFTH EDITION

MANY circumstances have conspired to delay the publication of a new edition of this book, not the least regrettable being the destruction by fire of a large proportion of the material, on the eve of going to press. But it has seemed advisable to overcome the many difficulties that have arisen in order that such a widely read and, in fact, indispensable book should continue to serve its useful purpose. As a general survey of one of the most fascinating and inspiring phases of the world's architecture its merits have long been acknowledged, and, within the limits accepted by its brilliant author, the book has been acclaimed a masterpiece of concise exposition. The outlook, however, has been broadened since his day, and there is little doubt that had he lived he would have extended the scope of the book to include the later phases of the Renaissance, which were universally disparaged not so long ago.

Whilst accepting the Author's views on the rise and culmination of the Renaissance in the land of its birth and his scholarly handling of facts and historical data, it is by no means clear that the diffidence one feels in altering a line of the earlier chapters need be experienced in challenging his conclusions on the "decline" as he saw it. The architecture of the seventeenth century in Italy can no longer be dismissed as wholly decadent, and there is much to be learnt from that of the eighteenth century, which saw many a versatile Baroque architect at the height of his power. This later and more riotous expression of Renaissance vitality has now been dealt with in an entirely new concluding chapter, and the most difficult part of a difficult undertaking has been to graft this additional branch on to the old stem in such a way that it grows

naturally out of it and in its luxuriance endangers not the root. The collaboration of Professor E. R. Adair, M.A., upon the historical background of this later period has enabled one to maintain the original scheme of the book consistently to the end.

A large number of new illustrations have been added in this edition, and the charts at the end of the book have been thoroughly revised and numerous corrections and additions made to them, largely through the painstaking researches of Mr. G. H. Chettle. I am also indebted to Mr. Ronald P. Jones, M.A., and to Dr. Camillo Pellizzi for help in many directions, while, through the kindness of Mr. L. Melano Rossi, it has been possible to illustrate the Santuario of the Madonna de Vico from his excellent monograph. Those who wish to supplement this all too brief survey will find the bibliography at the end a useful guide, and if it takes them to the publications of the Biblioteca d'Arte Illustrata they will find this series of biographies instructive and illuminating. My aim throughout has been to keep the book in the form eminently suitable for students that it has retained through its numerous editions, and it is hoped that the wider field now covered will make it appear more complete, and win for it a new lease of life at least as vigorous as that with which its original author endowed it.

ARTHUR STRATTON.

UNIVERSITY COLLEGE, LONDON,

*March 1927.*

## PREFACE TO THE FIRST EDITION

THE full title perhaps sufficiently sets forth the subject of this book, and what I conceive to be its proper destination. But it may be well to explain that it owes its existence to the Governors of the School of Art in this city, who some years ago requested me to prepare a series of lectures on the subject, which were duly delivered in the Corporation Galleries. Of these lectures, seven in number, the present volume comprises five, the introductory discourses on Ancient Rome and Mediæval Italy being relinquished, and their place supplied by a short introductory chapter. In delivery, while primarily intended for students of the school, they were not confined to this class, and a rudimentary and semi-popular character may still linger in the work, which has undergone only the changes that seemed essential to its new form. That it may be acceptable to the wider circle is my hope, believing that a public which is interested in Italy, its painting, its literature, its history, cannot be, and is not wholly indifferent to those works which, apart from their attraction of beauty, give of all others the most impressive view of the genius of a people; and, when understood, clothe with the most realisable character the daily life and work and thought of a bygone race. Much has been urged against the teaching of architectural history to students, but only by those who have failed to grasp the true inwardness of the development. For where the work of modern architects takes a high place among that of other art workers, it is largely because they are more thoroughly and effectively steeped in the traditions of an art which is greater than man's little span of life and achievement. Hence, while deeply conscious of the feebleness of my slight sketch, I feel con-

vinced that no reasonable objection can be taken to its purpose as a contribution to the teaching of the traditions of the Western arts of design, as these took form in Italy. In this traditional sense, we are all Romans, as our language, religion, and law, as well as our arts, remind us ; and have besides a large community of interest with the country which has been the leader and teacher of civilization to modern Europe.

Students whose researches have led them into the study of particular buildings, particular architects, or particular periods, will find the treatment of their special subject inadequate, but will recognise that more thorough analysis had to be subordinate to the principal aim of giving a view of the whole, suited to the needs of the average English-speaking young architect. I have often been asked to recommend such a book, and felt the need of it myself not so many years ago, when endeavouring to form some conception of what was meant by Renaissance architecture, and to distinguish its different phases. Should my studies be the means of smoothing the path or saving the time of any student it will be a source of gratification to me ; believing that since the study of the historical styles of architecture, or of its accumulated experience, has assumed a rightful place as an essential branch of an architect's elementary education, it is important that inexpensive books dealing with each department concisely, yet in sufficient detail, should be accessible to him. The extent and variety of his whole training is so great that a special or complete study of a style by travel or by consultation of numerous authorities, is impossible in most cases. In Mr. Batsford I was fortunate in finding a publisher in agreement with my views, especially as to the necessity for a full illustration of the subject ; and the liberality with which this most important part of the scheme has been carried out gives me a measure of confidence in the work, and a satisfaction that I do not possess in the other part of it. Many of the plates and blocks are reductions of my own drawings, some from measurements taken in Italy, which have already appeared in a small folio volume. The drawings of the entrance loggia of the Palazzo Massimi, measured by

myself in Rome, have been specially prepared for this book. Others have been borrowed from various large folio works, the source being duly acknowledged, while the majority are photographs from the buildings themselves, the most satisfactory presentments of architecture. Readers whose tastes or circumstances incline them to a more extended study of the numberless works of the age, or of any period of it, will find ample material in the second division of the appended list of selected books, should even a few of these be within reach.

English writers who treat of the Italian Renaissance architecture, by a curious process of unnatural selection, concern themselves chiefly with the later periods. Fergusson, for instance, in his notable *History of the Modern Styles of Architecture*, devotes the greater part of his criticism and about half of the illustrations to the works of the time of Vignola and thereafter, while the history in Gwilt's *Encyclopædia of Architecture* contains not a single word which would lead one to believe in the existence of one of the buildings described in Chapter III. of this book. In view of this, I have been led in another direction, and, while relegating Vignola and Palladio and the barocco school to the last chapter, have devoted four-fifths of the space at my disposal to the early and culminating periods: a division that appeared to me to be most advantageous for purposes which are more descriptive and historical than critical.

W. J. A.

GLASGOW,

September 12, 1896.





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## ERRATA

- Page 247 Line 38, for Pl. LXXVII *read* Pl. LXXVI.  
,, 313 BALCONY : 3rd line, for Pl. XXXIII *read* Pl. XXXVII.  
,, 313 DOMES : 5th line, for Pl. LXXVII *read* Pl. LXXII.  
,, 314 INTERIOR DECORATION : 9th line, for Pl. LXVIII *read* Pl. LXXII.  
,, 314 FLORENCE, Churches : 14th line, for Pl. LXVI *read* Pl. XVI.  
,, 314 INTERIOR DECORATION : 21st line, for Pl. CXIV *read* Pl. LXVII.  
,, 315 MILAN : 9th line, for Pl. XXVIII *read* Pl. XXVII.  
,, 316 VENICE, Palaces : 10th line, for Pl. LVIII *read* Pl. LVII.

## CHAPTER I.

### INTRODUCTORY

THE ETHNOGRAPHIC SIGNIFICANCE OF THE RENAISSANCE—THE ARCHITECTURAL TYPE WHICH CHARACTERISES THE LATINO-TEUTONIC RACE—THE TIDE OF REVIVAL FULLEST AND CLEAREST IN THE HOME COUNTRY OF THE ROMAN EMPIRE—THE INFLUENCE OF MEDIÆVAL PRACTICE—THE ART OF THE EPOCH IN THE ASPECT OF A PETRIFICATION OF HISTORY—THE CONTINUITY AND IDENTITY OF EUROPEAN ART—THE RENAISSANCE NOT A PHENOMENON UNPARALLELED NOR OUT OF THE COURSE OF NATURE—ITS ART AN ESSENTIALLY TRUTHFUL PICTURE OF THE TENDENCY OF THE TIME—ROMAN PRINCIPLES ADOPTED, BUT GREAT ORIGINALITY SHOWN IN THEIR APPLICATION—THE ARTIST AND HIS RELATION TO SURROUNDING CONDITIONS—THE ENVIRONMENT—THE PERSONALITY.

THE  
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IN ITALY

CHAPTER I.

INTRODUCTORY.

IN the art history of the different countries emerging from the ancient Roman Empire of the West, the Renaissance of the fifteenth and sixteenth centuries was a general phenomenon. Its nature, largely consisting in a recovery of Roman principles and methods, and its limitation to the Latin and Teutonic nations, demonstrate its racial character and significance. For great races have always expressed themselves in their architecture in distinctive ways, and may often be better identified and classified by their arts than by their language. The ancient Egyptians and the Chinese through many thousands of years scarcely maintained with more obstinacy the character of their arts than have the nations who came under the sway of Imperial Rome, and especially in conforming to the type of its architecture. It is true that the higher mental activity, adventurousness and adaptability of the Aryan race, joined to the disturbance caused by Northern Teutonic elements alien to the Roman, have brought about a more frequent and further divergence from the established type than anything in the history of Egyptian and Oriental art. The brilliant mediæval or Gothic period in Europe, inspired partly by the Crusades and by social contact with Arabian ideals, is the most notable example of such divergence, ending with the rejuvenescence of the Roman element in race, literature,

and tradition, which, welling up first in Tuscany, involved the four corners of Europe in its rising flood. The Renaissance was, in effect, a reversion to type, if a biological expression may be applied in this connection without confusion ; and it is this cyclic recurrence rather than permanence of type which appears to be characteristic of European civilisation, so far as we have had experience of it in some three thousand years. From its beginnings in the Mycene of Pelops, the records it has left behind in the architecture of the Athens of Pericles, the Rome of Augustus, the Ravenna of Theodoric, the Florence of the Medici, and the Paris and London of the seventeenth century, exhibit, through all their variations, the marks of a definite type. In this view of it the historical architecture of Europe is an undivided whole to this day : its main characteristic features the combination of Greek column and lintel with Etruscan arch, pediment, and dome. Though a stone character has been gradually impressed upon them, its mouldings still show to trained eyes their far-off wooden origins beyond the palaces of the Homeric kings. European architecture is a variety as distinct as the Egyptian or the Arabian, and in a corresponding degree a racial expression, pointing, if not to the identity of the origin of Romano-Germanic peoples, at least to their now essential unity. As the scope of this book is limited to the Renaissance of architecture in Italy, a corner of the field, at a particular period of time, it must have an incompleteness of character and a littleness of design in relation to the whole. But in the Italy of the fifteenth and sixteenth centuries we find the clearest and most emphatic expression of this European type ; for the classical Renaissance has coloured this country, which formed the nucleus of the Roman Empire, because it was the most Romanised.

It is supposed that the student who takes up the study of the Renaissance will be to some degree familiar with the ancient Roman architecture, otherwise it will be difficult for him to realise its meaning or enter into the spirit which animates it. Almost equally essential to a proper understanding of the revival is an acquaintance with the Romanesque and Italian Gothic styles, in the variations of which there is a vivid picture of the struggle of the races which peopled Italy in the mediæval period. St. Mark's, Venice ; Sant' Ambrogio, Milan ; Pisa Cathedral, and San Miniato, Florence, are, for example, contemporary

churches, Byzantine, Lombard, Romanesque : with but slight cohesion of style, and only in so far as they represent the modifications exercised by different peoples upon the Latin element which lay underneath, and which in the fifteenth century found, in the revivification of purely Roman principles, the one outlet which was congenial to it. The necessity for the study of the interval separating the Roman era from the Italian revival may not be so apparent, seeing that it is generally believed that the Italians of the fifteenth century took up architecture at the point where the ancients laid it down in the fourth. This they did eventually, but any such view of the beginning of the Renaissance art is not only incomplete, but wrong. Though the suddenness of the change and the sharpness of the cleavage may have been unparalleled in history, it was impossible that hand and eye and mind should not have been unconsciously, even unwillingly, tenacious of what had been their habit through generations. And so Renaissance architecture had a long experimental career before any re-approach was made to such types as the Colosseum, and was modified throughout materially by all the work of the mediæval period preceding. The Italians of the fifteenth and sixteenth centuries may have been a super-session of the mediæval population presenting distinct physical and mental characteristics, but they were at the same time the natural product of that stock, and in a corresponding sense was their architecture related to what had preceded it. It was the child of mediævalism, inheriting only in fuller measure the ancient classic strain. While it reveals, in painting and sculpture, a desire to reconcile the ancient faiths and the Christian, its paganism is little more than a superficial gloss of learning, which scarcely veils the essentially Christian destination and expression of the great mass of the work of the early and formative period.

For the ethnographic standpoint—though possibly the highest vantage ground, giving the broadest outlook on the world's architecture or any large part of it—is after all only one of many scientific aspects in which architecture may be viewed retrospectively. Regarded as the history of the period and the people, written in stone for present and future ages, the architecture of the Italian Renaissance in its varying moods is one of the most luminous of all historic records. By the operation of the universal law of natural selection, it has registered the

awakened enthusiasm of the time for what was glorious and beautiful in the ancient world, the enlarged consciousness of its free-will, and the possibilities of human life and effort ; while it records on the very face of it, so that he who runs may read, the social and religious habits of the people, the condition and nature of trades, commerce and arts, and the character and varying power of the governments of the Peninsula. And yet we are asked to believe, on high authority, that while the course of true architecture ran smoothly from prehistoric times to the end of the Gothic period, one style supplanting another in natural order, it there ended, and copyism or resuscitation of dead and unmeaning forms began and has since continued.\* In other words, that the harmony which ever subsists between the condition of man and his intellectual productions was suspended by human volition about the fifteenth century, and that architecture has from that time failed to be a natural issue of the people's civilisation and a record of a nation's history. In the face of much that is written, not only of Renaissance but of modern work, it is necessary to contest this widespread view, fostered by great teachers like Ruskin and Fergusson, and to emphasise the continuity and the veracity of architectural history through changing circumstances. We err even if we regard the Renaissance epoch as the first time that men looked back to emulate and imitate. A little study would probably show that the Ptolemaic era in Egypt was a renaissance of the Theban age, in architecture as in other respects, while the golden period of Augustus in Rome, and in fuller measure that of Hadrian, were largely Greek revivals. Perhaps it would even be discovered that all ages of healthy human prosperity are more or less revivals, and have been marked by a retrospective tendency. Such periods in history appear, by a natural law, to demand the best in every department which tradition has achieved, and failing to find satisfaction in the present, will take delight in what is past, to the extent of reviving it. This has characterised all flourishing epochs, and in the process written history and historical poetry have had their influence, but scarcely in greater degree at the Renaissance than in the

\* In opening his *History of the Modern Styles of Architecture*, which comprises an account of the Italian Renaissance, Fergusson says that they "may be designated the Copying or Imitative Styles of Architectural Art," that in them "the element of truthfulness is altogether wanting"; that "the art has, also, in modern times, lost all ethnographic signification."



time of Thucydides. The Italian Renaissance in art has been claimed as a result of the influence of literature and the study of the ancient manuscripts; but literature, while bolstering its decline and fall, had scarcely more influence on its origin than the writings of Virgil, Horace, Livy, and Ovid had on the architecture of the Augustan age they adorned. There is thus little justification for the separate classification of the Renaissance as an imitative style in harsh contradistinction to the "true styles" of classic or mediæval times. It was unquestionably an embodiment of the temper of the time, and it was precisely on that ground that it had life and became so important a part of the world's architectural history. It is true with regard to the details or materials of its composition that in the Roman Forum, on the Palatine Hill, or among the ruins of the Baths of Caracalla, one may find not merely the prototypes, but the approximate forms of nearly every feature which goes to compose the church or palace built fourteen or fifteen centuries afterwards. With as much truth, however, may it be said that originality has never been displayed to greater degree than by the architects of the Early Italian Renaissance, and that considered in relation to the previous direction of all architectural effort for centuries, the interiors of San Lorenzo, the Badia di Fiesole, and Santo Spirito—all churches by Brunelleschi—are real works of genius. The component parts of each certainly are borrowed, but by successive architects and workmen the features and details of Romanesque and Gothic architecture were also transcribed: they were, so to speak, in stock. Brunelleschi, seeing the confusion and incoherency of the work of his time, went farther afield for his architectural technique, to find it in the ancient principles of building, laying the foundation of a great revival by his masterly use of them, while fully satisfying immediate requirements. Brunelleschi's originality would have been valueless, his forms harsh and forbidding, and his work futile in influence, but for the close association of his design with the soil on which it was set, its interpretation of the spirit of the time in which it was generated, and its fulfilment of its purposes. And so in every way it becomes clear that those who consider the architecture of the Renaissance as merely an imitative style or a scenic affectation, and place it in a different category from all that precedes it, do so with a little truth and more error. If the

Italians of the fifteenth century took the Roman forms and details as a basis they built up a new style more distinct from the Roman than the Roman from the Greek. There is, for example, a far wider and more significant gap between the Renaissance church and the Roman temple than between the Roman and the Grecian temples; and such buildings as the Palazzi Strozzi or Grimani have no relation of an imitative kind to anything of classic times. Although the Renaissance degenerated into something like formal copyism, and died in affectation, that does not affect the argument. Rather it confirms it, because it is an indication that a style which ceases to conform to the spirit and requirements of the age is foredoomed, and suppressed by a natural law. The earlier works bear no trace of this insincerity, and it is by them and those of the culminating period that the style must be judged.

When it is once realised that a certain phase of architecture is the outcome of complex social, historic, and geographic conditions, there is less readiness in assigning a simple reason for its existence. On the one hand, we have the personality of the artist moving apparently in some measure of freedom and choice, and on the other, the environment which largely disposes the forms of his expression as well as the nature of his opportunity. Now the environment, or combination of causes, which, about the beginning of the fifteenth century, served to produce the revival in architecture, included among many others the following causes, apart from the factors of race qualifications and sympathies:—the predominance of the Christian religion, itself a dissemination from Rome, in the forms of the Roman Catholic Church; the worldly position attained by the pontiff and the cardinals, that of a virtual Roman Emperor and his satellites; a tendency on the part of litterateurs to the study of the ancient authors, efforts being made for the preservation and interpretation of ancient manuscripts; the existence in many parts of Italy, in a tolerably preserved state, of the principal monuments of the great empire with which this literature was associated; a highly organised municipal life, the chief cities of Italy being practically independent nations; a prosperous condition of commerce and trade, and of all the sciences and minor arts; the practice of a style of architecture introduced from a foreign country, never nationalized, and hastening to its fall. These conditions given,

the consequence appears clear enough to us, who know what did actually happen. Nevertheless it required a great personality like Brunelleschi, who, of the time and circumstances, yet rose superior to them, to lay the foundation of the revival of the arts. In the greater intensity, and therefore importance, of the individuality of the artist, lies one of the chief distinctions of Renaissance architecture when contrasted with that of classic or mediæval periods, but this should be regarded as essentially the outcome of the temper of the times. Men were striving on all hands to wrest the secrets from nature, and the new scientific discoveries were enlarging the sphere of each man's vision and imagination. There were giants in those days, and rarely have great men shown more intellectual daring, more determination and more devotion. We must not dwell solely on the art of the epoch if we want to have adequate ideas of the time. Petrarch, Boccaccio, John of Ravenna, in literature; Galileo and Copernicus in astronomy and natural science; in law, the revival of Roman jurisprudence; the invention of printing:—are all parts of this great movement, some of the most important and abiding results of which were the disclosing by Copernicus of the secrets of the solar system in 1507, and the discovery of America by Columbus in 1492. The Reformation in religion, moreover, was another result of this awakening, and an outcome of the same earnest spirit. And so, in Brunelleschi's resolution to acquire the Roman principles and to build upon them, we have just a distinctive circumstance, unprecedented in the world's history, it may be, but in its audacity quite characteristic of the deeds of the time. In its own way it involved as much uncertainty as the voyage of Columbus, and was indicative of the same inquiring and unsatisfied tendency. But Brunelleschi, too, disclosed a hidden world, and in the most brilliant way. His discovery was not fraught with the material consequences of that of the mariner, nor the scientific results of that of the astronomer, yet it has had an incalculable influence upon all forms of art production to this day. First in time, he was not second in intellect, in pertinacity, in achievement; and wherever the arts of form are understood and beloved, the genius of Brunelleschi will not fail of honour and renown.

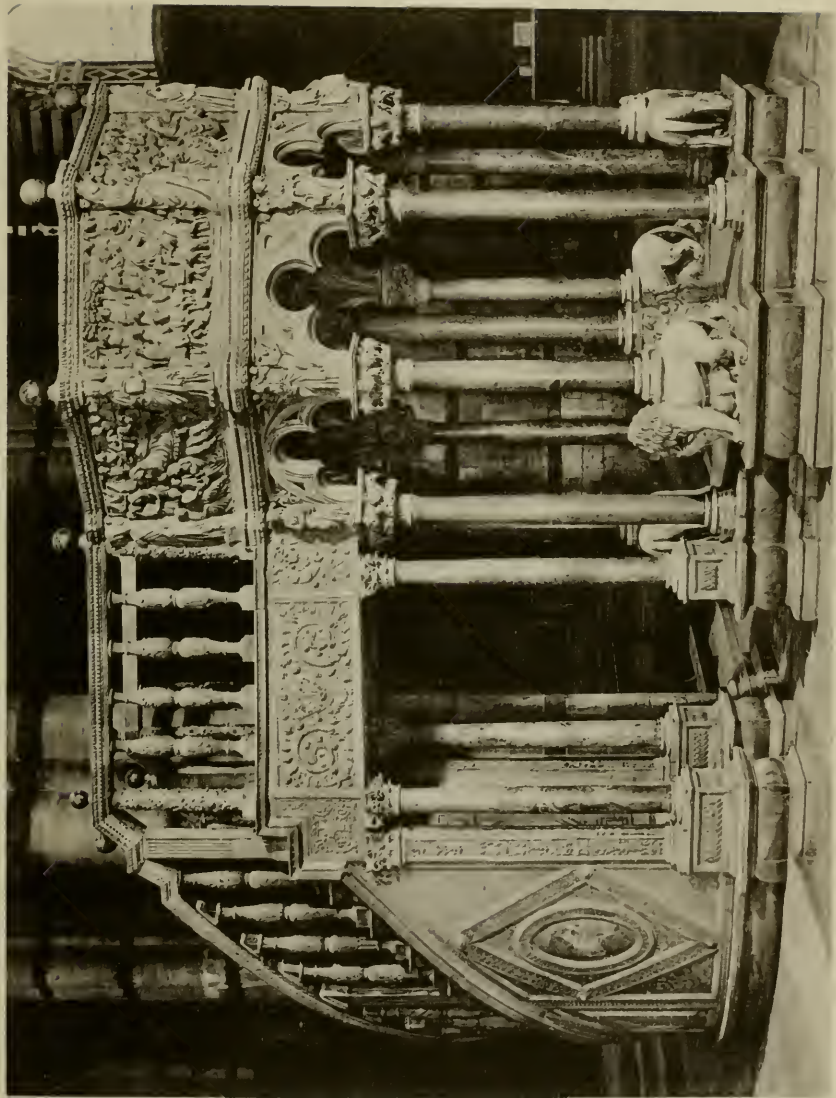
## EARLY PERIOD, 1420—1525.

### CHAPTER II.

#### THE EARLY RENAISSANCE IN TUSCANY AND FLORENTINE INFLUENCE AT ROME AND SIENA.

(1401—1500.)

ORIGIN OF RENAISSANCE ART DISCOVERED BY SOME IN THE NATURALISTIC SCULPTURE OF THE FOURTEENTH CENTURY—BRUNELLESCHI'S FIRST WORK THE NATURAL LINE OF DEMARCATION—THE INTELLECTUAL EMINENCE OF FLORENCE—INCIDENTS OF ITS HISTORY DURING FIFTEENTH CENTURY—HOW IT CAME TO DOMINATE ROME—THE FAMOUS COMPETITION FOR THE BAPTISTERY DOORS—BRUNELLESCHI STUDIES IN ROME WITH DONATELLO—THE DOME OF S. MARIA DEL FIORE—THE DEEPER FOUNDATIONS OF THE REVIVAL—THE EARLIEST NEO-CLASSICAL BUILDING—THE METHODS OF BRUNELLESCHI, ILLUSTRATED BY PAZZI CHAPEL AND SACRISTY OF S. LORENZO—THE CHURCHES OF S. LORENZO, BADIA DI FIESOLE, AND S. SPIRITO—LOGGIA OF SS. ANNUNZIATA AND FOUNDLING HOSPITAL, EXAMPLES OF FLORENTINE COLUMNAR ARCADE—THE PALAZZI PITTI, ANTINORI, MEDICI, AND STROZZI—THE BOTTEGA OF THE ITALIAN ARTIST—NATURE OF THE TRAINING AFFORDED—INFLUENCE OF JEWEL FORMS AND GOLDSMITH WORK—GOLDSMITH SCULPTORS—JACOPO DELLA QUERCIA—GHIBERTI AND HIS GATES—LUCA DELLA ROBBIA'S VITRIFIED EARTHENWARE—DONATELLO'S SCULPTURE—SUCCEEDING SCHOOL OF SCULPTOR-ARCHITECTS AND THEIR WORKS—PULPIT AT S. CROCE—LORENZO DE' MEDICI'S ACADEMY OF THE ANTIQUE AND ITS DISTINGUISHED PUPILS—LEON BATTISTA ALBERTI—HIS LATIN PROCLIVITIES—THE PAL. RUCELLAI AND OTHER WORKS—GREEK CROSS MODEL OF S. MARIA DELLE CARCERI AT PRATO—SACRISTY OF S. SPIRITO AND ITS VESTIBULE—VASARI'S CRITICISM THEREOF—ANDREA SANSOVINO—S. SALVATOR DEL MONTE—ITS RUSTICITY—THE FLORENTINE WORK AS A WHOLE—AFFECTED BY BYZANTINE, ROMANESQUE AND GOTHIC SYSTEMS—AN ARCUATED STYLE—MORE AN ETRUSCAN REVIVAL THAN A ROMAN ONE—GRECIAN SENSE OF REFINEMENT—REJECTION OF COLOUR EFFECTS—SGRAFFITO DECORATION—FLORENTINE INFLUENCE AT ROME AND SIENA.



PULPIT IN SIENA CATHEDRAL, WITH RENAISSANCE STAIR.

Bartolo Neroni (Riccio), Archt. XVIIth century.

Nicola Pisano, Archt. XIIIth century.



## CHAPTER II.

### THE EARLY RENAISSANCE IN TUSCANY AND FLORENTINE INFLUENCE AT ROME AND SIENA.

IN speaking of the origin of the Renaissance in Italy, architects generally think of the early years of the fifteenth century, when, through the powerful individuality of Filippo Brunelleschi (1377—1446), the ancient Greek and Roman forms were successfully resuscitated in architecture. To sculptors and painters and other artists, the term has oftener a wider meaning, and carries them back to the days of Giotto, Orcagna, and Niccola da Pisa. Certainly there was much in the spirit of the work of such men which distinguishes them from the contemporary thirteenth and fourteenth century Gothic artists of the North, just as there was much in the social and political condition of mediæval disunited Italy, which separated it from the feudalism of the Northern peoples. With the monks and the mediæval architects of France and England, the artists of the Italian free cities had little in common. Their work all through the middle ages was more independent and varied, less logically consecutive or traditional, and not without evidence of appreciative study of the ancient arts, from the influence of which, in Italy, they could scarcely escape, had they even desired to do so. Especially is this tendency to be noticed in the sculptural works of Niccola and Andrea Pisano, and with greater development in the first Ghiberti gate of the Baptistery of Florence, a few years before Brunelleschi's architectural career opened. But there was no classic revival in this, and when sculptors and ornamentists talk of *Trecento*, or fourteenth century, *Renaissance* ornament, they set up a claim, on behalf of their branch of art, to the origin of the movement, for which there is little justification. It is true that a tendency towards imitation or copyism of nature makes itself evident in the sculpture of that period. This may be regarded as a necessary preparation for the development which ensued, but the line between the Italianised naturalistic Gothic and the classical revival may be drawn

between the two gates of Ghiberti; and Donatello, Brunelleschi's friend and follower, was the first to show true sculptural feeling. Of course it depends upon what is understood by the term *Renaissance*. If merely a re-birth of interest, a clearer insight into nature is understood, then we may cheerfully yield to the sculptors the credit of the origin of the movement; but if besides this we understand it to include (as architects always have done) the tendency to the *revival* of *classic* forms and principles, then the architectural demarcation is correct which dates the Renaissance from the beginning of Brunelleschi's



VIEW OF CENTRAL PART OF FLORENCE.

A. Pal. Vecchio.      B. Campanile of Giotto.      C. S. M. del Fiore and Dome of Brunelleschi.

remarkable life and labours. To him the architecture of the time may even be said to owe its birth and the whole bent of its early development, while his influence on the allied arts was greater and more entirely effective than any protest in favour of the antique which had been made before. The art traditions of the middle ages, such as they were in Italy, may have been broken by the departure of Niccola Pisano (who simply adapted ancient sarcophagi), but with the erection of such buildings as the church of San Lorenzo and the Palazzo Rucellai they died, and Gothic sculpture and painting became impossible.

It was in accordance with the fitness of things that this



rejuvenation should emanate from Florence, which at the time was intellectually the most influential state in Italy, though by no means the greatest or most powerful in a political sense. Fortunate in its central situation, it attained an authority in the councils of Italy out of proportion to its military strength, and carried on, at the period that concerns us, an important foreign trade with Alexandria and the East. Its civic and political history during the fifteenth century, in so far as it can be detached from that which constituted its glory and subsequent eminence, its production in painting, sculpture, and architecture, is that of a prosperous, free, and progressive community, possessing a sphere of influence not limited to the city nor its immediate surroundings, and governed by a Council of representatives of companies of the trades or arts. Its domestic security was only disturbed by internal feuds, the most serious of which took the form of conspiracies against the influence of the Medici, who, from Giovanni de' Medici to his great-grandson Lorenzo il Magnifico, may almost be said to have piloted the ship of State. Incidents which have direct and indirect bearing on our subject may be briefly recounted.

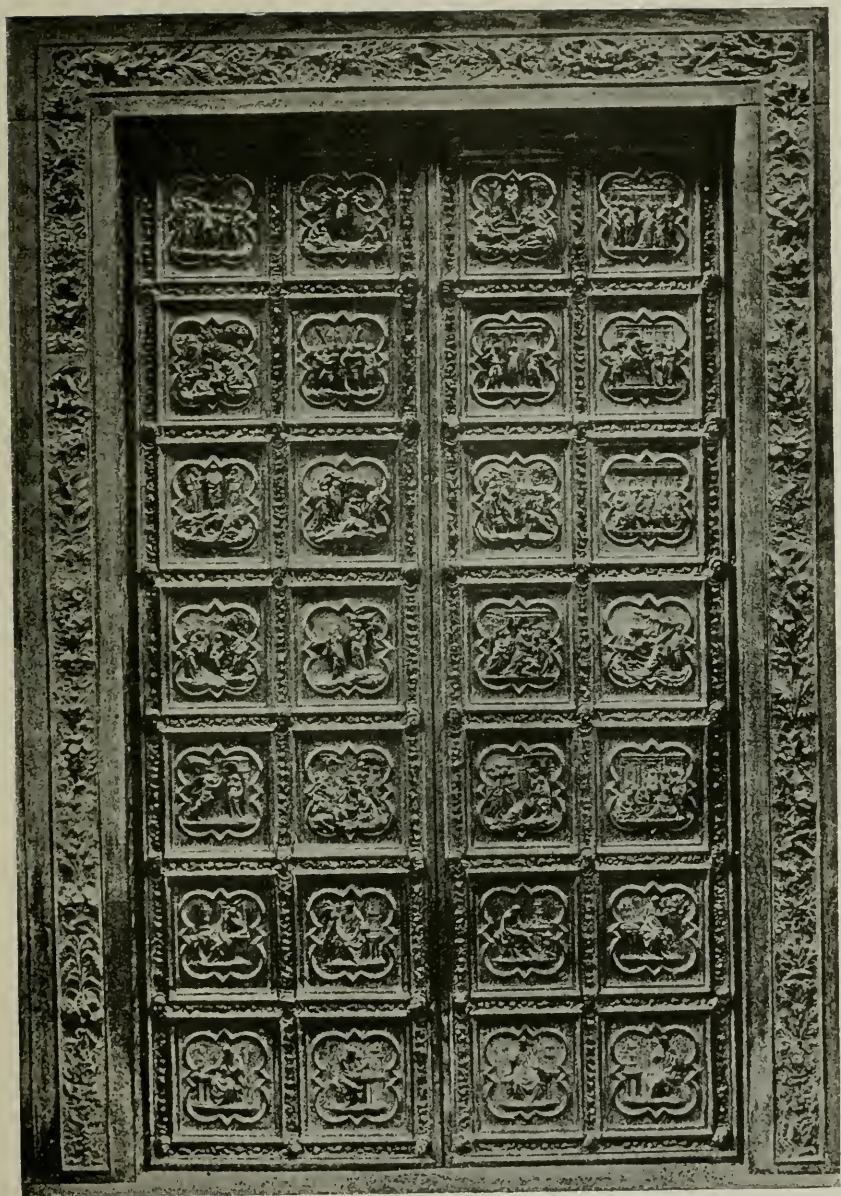
The century opened tranquilly, but a long and costly war (1422—28) with the Duke of Milan depleted the treasury and produced disunion, and resulted, moreover, in the extension of the territory of the Venetians, who had come to the assistance of Florence. Passing over an insurrection at Volterra and a war with Lucca (1431), in which Brunelleschi played the part of military strategist, flooding the country, but without success,\* there occurred in 1433 the conspiracy of the Albizzi, directed against Cosimo de' Medici, the son of Giovanni. This was so far successful that Cosimo was banished to Padua, afterwards being permitted to reside in Venice, where he was accompanied in exile by Michelozzi, the architect, who on his behalf made drawings of the more important buildings there, and assisted in founding a library. The see-saw of party favour brought the *fuorusciti* back to Florence in twelve months, and in 1438 the Ferrara Council of Eugenius IV., convened to unite the Greek and Roman Churches, was transferred to Florence, and Cosimo was able to receive the Emperor of the Eastern Roman Empire, thus opening up a correspondence with Constantinople, which was

\* Machiavelli's *History of Florence*.

not broken off even with its conquest by the Turks. The decline of the Eastern Empire, at that time crumbling to pieces as plainly as the power which succeeded it is now surely decaying, afforded opportunities for the acquirement of Greek manuscripts and relics of which Cosimo was not slow to take advantage. To Cosimo Florence owes the establishment of the library, which, after certain vicissitudes, became known as the *Bibliotheca Mediceo-Laurentiana*, and his librarian at another library in San Marco became Pope Nicholas V., to whom Rome owed what of the new life it acquired towards the middle of the century. Besides Michelozzi, Cosimo employed Brunelleschi and Donatello, warmly recognising their genius, and was patron of the eminent Masaccio and the too amorous Fra Filippo Lippi.\* Lorenzo, the grandson of Cosimo, at an early age takes even a larger place in the Florentine councils, and from the time of the death of his father, Piero, in 1469, becomes identical in interest with the Republic, though remaining nominally a citizen. Some trouble arose out of the suppressed Pitti plot against his father, for the exiled party, having retired to Venice, succeeded in turning the arms of that government against him. Under the General Bartolomeo Colleoni, an indecisive battle was fought near Bologna, the Duke of Milan and King of Naples assisting Florence. The outstanding events of the remainder of the century consist of an alliance concluded in 1474 between the Duchy of Milan and the Republics of Venice and Florence (ostensibly for mutual defence against foreign powers, but in reality directed against the Pope and the King of Naples), and the disgraceful conspiracy of the Pazzi, in which the Pope (Sixtus IV.) was implicated. This matter immediately led to another war between Florence and the Pope, supported by the King of Naples, in which the Florentines were ultimately worsted, the diplomacy of Lorenzo effecting an honourable peace with the King (1479). The next year, the Turks having descended on Italy at Otranto, a league was formed by all the powers save Venice for defence, and the invaders capitulated. The league was then turned against Venice, which had attacked the dominion of the Duke of Ferrara, and after some fighting a peace succeeded (1484), on consequence of which Sixtus IV. is believed to have died in vexation.† The new Pope, Innocent

\* Roscoe's *Life of Lorenzo de' Medici*.

† Machiavelli's *History of Florence*.



BRONZE NORTH DOOR OF THE BAPTISTERY OF ST. JOHN,  
FLORENCE.

*Lorenzo Ghiberti, Sculpt.*



BRONZE EAST DOOR OF THE BAPTISTERY OF ST. JOHN,  
FLORENCE.

*Lorenzo Ghiberti, Sculpt.*

VIII., and Lorenzo met on a more friendly footing, and the way was opened to the Medici to the highest offices of the church, with the most important ultimate results to the arts and fortunes of Rome, and, humanly speaking, to the destinies of European Christianity. Lorenzo died in 1492, and with him the great period of Florentine history ends. His son, Giovanni de' Medici, had been elected a Cardinal in 1488; but sharing the ill-fortune which his brother Piero, by his weakness in dealing with Charles VIII., had brought upon their family and country, was obliged frequently to absent himself from Rome and Florence. After a tour through Europe he returned to Rome about 1500, and was elected Pope in 1513, assuming the title of Leo X. In this way the influence of Florence became again ascendant at Rome, and brought in its train whatever culture and delight the pursuit of art and letters could confer; and this pontificate marks the culmination of European art. In Florence the period succeeding the death of Lorenzo, the closing years of the century, is notable for the commotions due to the entry of Charles VIII. of France, the wars about Pisa, and for the rising of Savonarola, who suffered death in 1498. The popular freedom was maintained till 1512, when the Medici were installed, and in 1530, after a long siege, Charles V. of Spain, "Emperor Elect of the Romans," created Alessandro de' Medici the First Duke of Florence. On his assassination in 1537, an allied family of the Medici established a dynasty.\*

The well-known competition for the Baptistery doors in the first year of the fifteenth century may be a convenient point from which to trace the germination of *Renaissance* architecture. The goldsmiths and sculptors of Tuscany who took part in it were Jacopo della Quercia, Niccolò d' Arezzo, Francesco Val d' Ombrino, Simone da Colle, Niccolò Lamberti, Filippo Brunelleschi, and Lorenzo Ghiberti. The requirements were that each competitor should model a relief, in bronze, of a single panel, representing the offering up of Isaac; and a year was allowed for its completion. The general conception of the treatment of the doors appears to have been assumed, the lines of Andrea Pisano in an earlier gate (1330—36) of the Baptistery being closely followed, and the Gothic shape of the panel (Plate II.) resembling that in the pilaster of the Bigallo loggia opposite. Possibly Brunelleschi would have arrived at a nobler design for the gate

\* *Memoirs of Benvenuto Cellini.*

had the competition been on a different basis, but in the test panel Ghiberti was adjudged successful, and was ultimately entrusted with the work. Brunelleschi's group was in many respects a finer composition, but was of less excellence as a bronze casting, and received the second place. Though so capable in sculpture, the decision in this competition seems to have led Brunelleschi to try another path in which he might perhaps attain the undisputed supremacy his ambitious and somewhat exclusive nature craved. The story has often been told how he set out for Rome about the year 1403 with an admiring friend, Donato di Niccolò di Betto Bardi, afterwards known to fame as Donatello, a lad then just sixteen years old, and how, supporting himself as a goldsmith, he gave the most ardent attention for about four years to the buildings of the Roman Empire, with the view of gaining a grasp of the principles of the classical styles ; and he can scarcely have too much honour for his courage and his foresight in taking a course so original—indeed, unheard of at that period. Returning to Florence he occupied his mind with the completion of the cathedral, a subject he had doubtless pondered at Rome, if it were not in some measure the cause of taking him thither. For the cathedral, begun by Arnolfo del Cambio about one hundred and twelve years before, and continued by Giotto and Francesco Talenti, was still in slow and desultory progress of erection. A council of architects had met in 1366 and fixed the shape of the choir and dome, but considerable indecision prevailed as to the best manner of covering the great octagonal opening and the three apses. The solution of the problem presented the congenial opportunity to Brunelleschi, who by all the influence he could command endeavoured to persuade the Council to carry out his ideas. It is said that nothing is denied to well-directed effort, and everything comes to him who waits, so in 1420, and only then, when forty-three years old, Brunelleschi was appointed to carry out the work, after another assembly of master-builders from different parts of Europe appears to have been held at the suggestion of Brunelleschi himself.\* At this historic meeting various wonderful schemes were propounded, as if it had been intended to

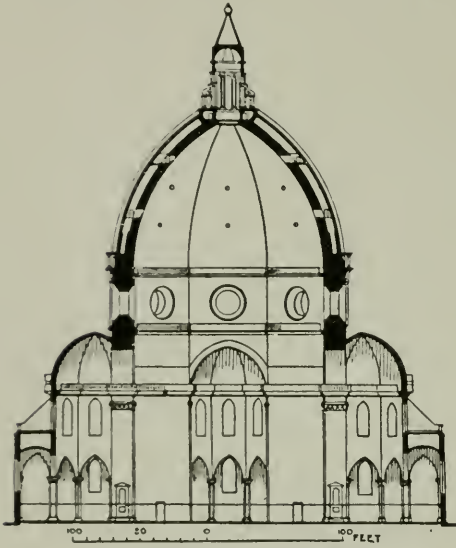
\* Vasari's *Life of Filippo Brunelleschi*. J. P. Richter in his notes points out that the registers of the Duomo mention many Florentine artists, but make no reference to foreign masters, and concludes that Vasari had been misled by popular tradition.



THE DOME OF THE CATHEDRAL OF SANTA MARIA DEL FIORE,  
FLORENCE.

*Filippo Brunelleschi, Archt.*

“make a cupola for the whole terraqueous globe.”\* The greatest difficulty seemed to be entertained with regard to the scaffolding and centering that was considered indispensable by every one save Brunelleschi, and the whimsical suggestion was actually made that the dome might be formed over a huge mound of earth raised from the floor of the cathedral, into which coins were to be put at intervals, that its ultimate removal might be effected by those who would seek for the money it contained.



SECTION OF THE DUOMO, FLORENCE.

*Brunelleschi, Archt.*

It was Brunelleschi's offer to construct the dome without centering that weighed most with the authorities in appointing him, but so little trust did they put in him that Ghiberti, his successful rival of the gates, who had no architectural experience, and Battista d' Antonio were assigned him as colleagues. This arrangement was ill-adapted to Brunelleschi's temperament, and did not last very long, Ghiberti retiring to

work at his second pair of gates (Plate III.). The cupola was not entirely constructed till 1434, the difficulties being enormous, and so many delays and annoyances ensuing that the fanciful Florentines produced the conceit that the “heavens were jealous of their dome, which bade fair to rival the beauty of the blue ethereal vault itself.” Domes had been constructed not so long before at Pisa, Siena, and at St. Mark's, Venice, but none of them on such a grand scale, the diameter being one hundred and thirty-eight and a half feet, and the altitude of the dome itself one hundred and thirty-three feet, measured from the cornice of the drum to the eye of the dome. The difficulties of so large a construction were much increased

\* Milizia's *Lives of Celebrated Architects*.



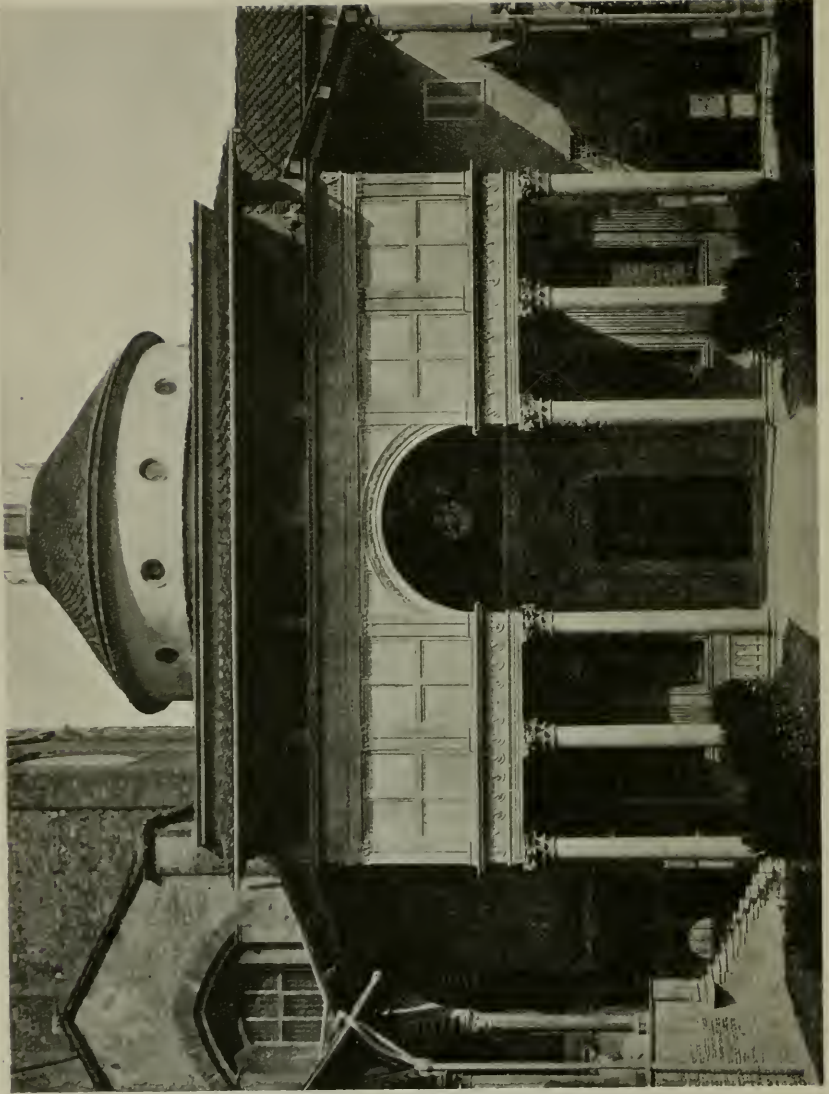
by the adoption of the drum on which the dome is raised, and through which it is lighted, while an important step is thus made in the progress of dome-design. There is a separation between the inner and outer shell of the dome, but they are concentric, or nearly so. As the altitude of the dome in itself is too great for good proportion internally or for decorative effects, the result might have been finer had the inner dome parted company from the outer with a lower centre, but that would have increased the thrust at the top of the drum, which it was Brunelleschi's aim to reduce to a minimum; hence the acutely pointed form of both domes. Though begun after 1436 under Brunelleschi's superintendence, the lantern was only completed in 1461, after his death, and the gallery, round the drum on the outside, only on one of the eight sides at a later date; for the lantern, however, he



LOGGIA OF THE PAZZI CHAPEL, FLORENCE.  
*Brunelleschi, Archt.*

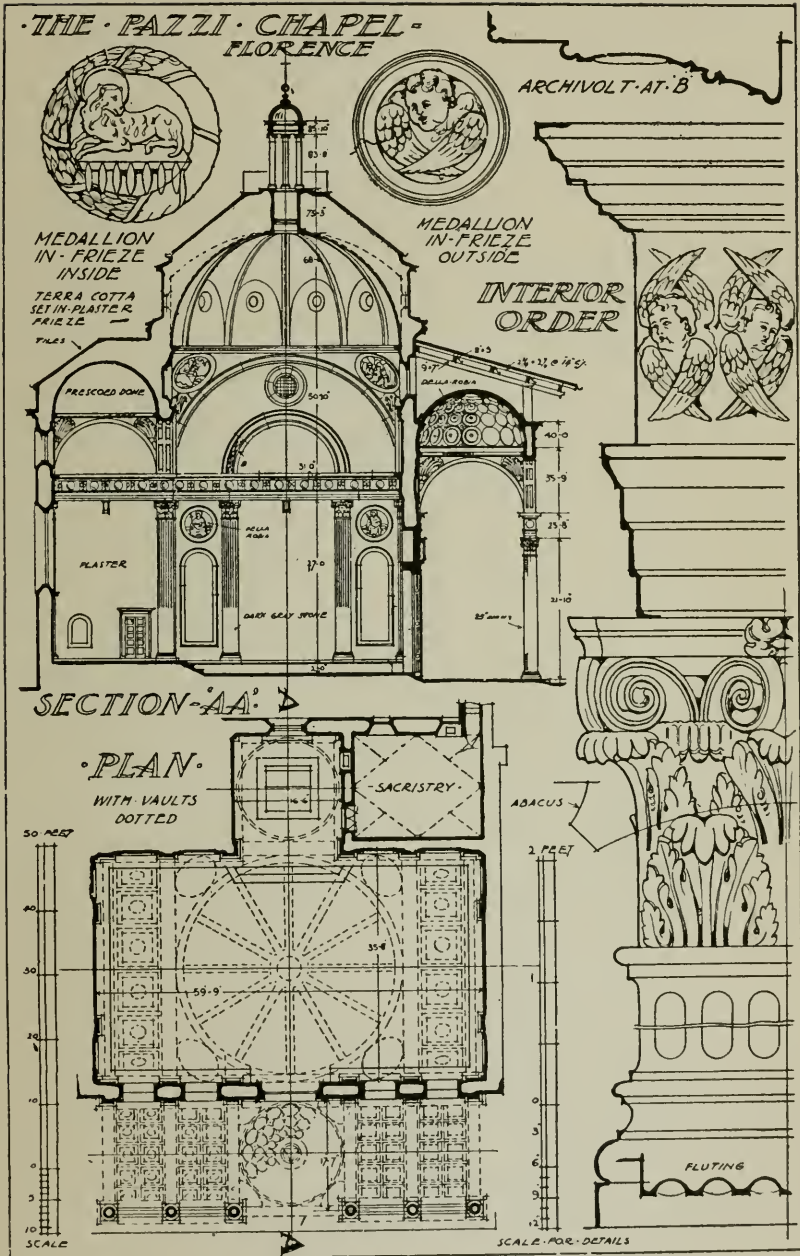
left a model with instructions that it should be formed of large masses of marble to prevent the cupola from opening, believing that its pointed form was rendered more stable by loading it heavily. The construction of the dome is Gothic in principle to this extent, that the work is done by the eight main ribs and by the sixteen lighter intermediate ribs between which the vaults are stretched.

The dome (Plate IV.) was the largest work of Brunelleschi's life, and for that reason merits attention in this connection, although it can claim little share in the creation of the revival save in these respects: that it demonstrated the benefits derivable from a study of Roman examples and processes; and



THE PAZZI CHAPEL, SANTA CROCE, FLORENCE.

*Filippo Brunelleschi, Archt.*



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PLAN, SECTION AND DETAILS OF THE PAZZI CHAPEL,  
FLORENCE.

that by Brunelleschi's genius and untiring industry, the building arts and trades were brought to a condition of efficiency which rendered subsequent achievements possible. Yet Brunelleschi laid the foundation of the Renaissance broader and deeper in



CAPITAL AND MEDALLION, PAZZI CHAPEL, FLORENCE.  
*Brunelleschi, Archt.*

smaller works, which he managed to execute while the dome was building.

One of his earliest works, about the year 1420, when he had been commissioned with the great dome, was the sepulchral Chapel of the Pazzi which takes the place of a chapter-house in the cloister of Santa Croce, and was probably the very first ecclesiastic building in a Renaissance style.\* The appearance of this structure is very remarkable (Plate V.). It is unmatched by any previous building that we know of, and none can

contend that in this instance Brunelleschi was merely copying Roman work. Although the proportions of the plan (Plate VI.) are not far removed from several Roman temples, such as those of Concord, Divus Julius and Vespasian, the conditions of the site have determined the arrangement, by which the portico is at the same time the cloister passage. The width of this loggia suggests that of the central arch, and over the square thus formed the Byzantine dome is raised on pendentives, while coffered wagon vaults extend to the extremities of the loggia. The slightness of the angle supports is a serious structural weakness, overloaded as they are by the blank upper storey which screens the barrel vault seen in the view (page 21); but the quaint and delicate treatment goes far to convey

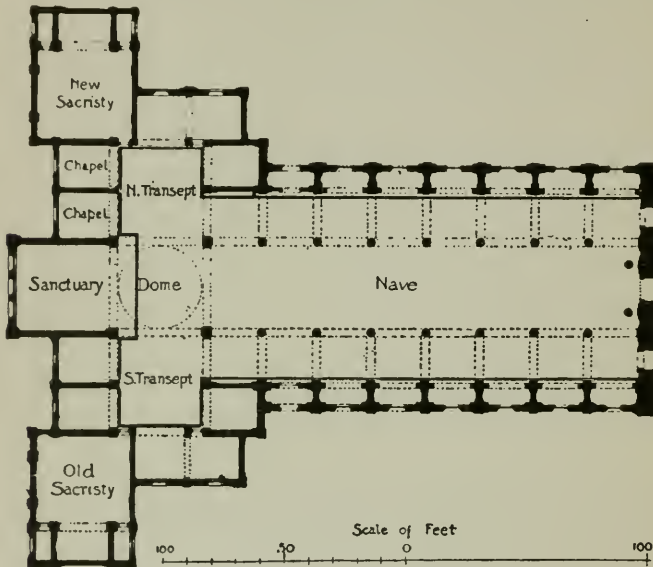
\* The erection of this chapel has been attributed to the year 1400, when Brunelleschi was but twenty-three years of age; but though it may be earlier than 1420 it is impossible that he could have produced it before his journey to Rome,

the impression of lightness. The details of the mouldings generally, and their mode of application, are late Roman, characterised, however, by a freshness which no doubt did much to reinstate them in full favour. The wavy fluting of the upper frieze, the row of pateræ in the lower, filled with cherub heads by Donatello and Desiderio da Settignano, and the narrow double panel with various running ornaments in the soffits both of arches and architraves, are among the details which became distinctive of this period. From the detail of the column capitals one sees that while the bell form and constructive arrangement of the Roman Corinthian capital are restored, the leaves are stiff and ill-modelled, retaining in the incised treatment of their surfaces deep marks of the Byzantine tradition. The domed and wagon-vaulted construction of the portico is repeated in the interior of the chapel on a larger scale, the dome having a corona of lights, with strengthening ribs like many Byzantine examples. The outer surface of the portico dome reveals itself in its belvedere under the roof projection, while the chief dome is simply covered by a truncated cone, on the platform made by which stands a small lantern. Brunelleschi on this matter seems to have declined to show his hand, having another and much greater opportunity, from the effect of which he was not willing to detract. It may be worth noticing that in the treatment of the surface of the portico dome by contiguous circles, and by the shells in its pendentives, also in the belvedere under the roof, this chapel anticipates Spanish work of nearly one hundred years later



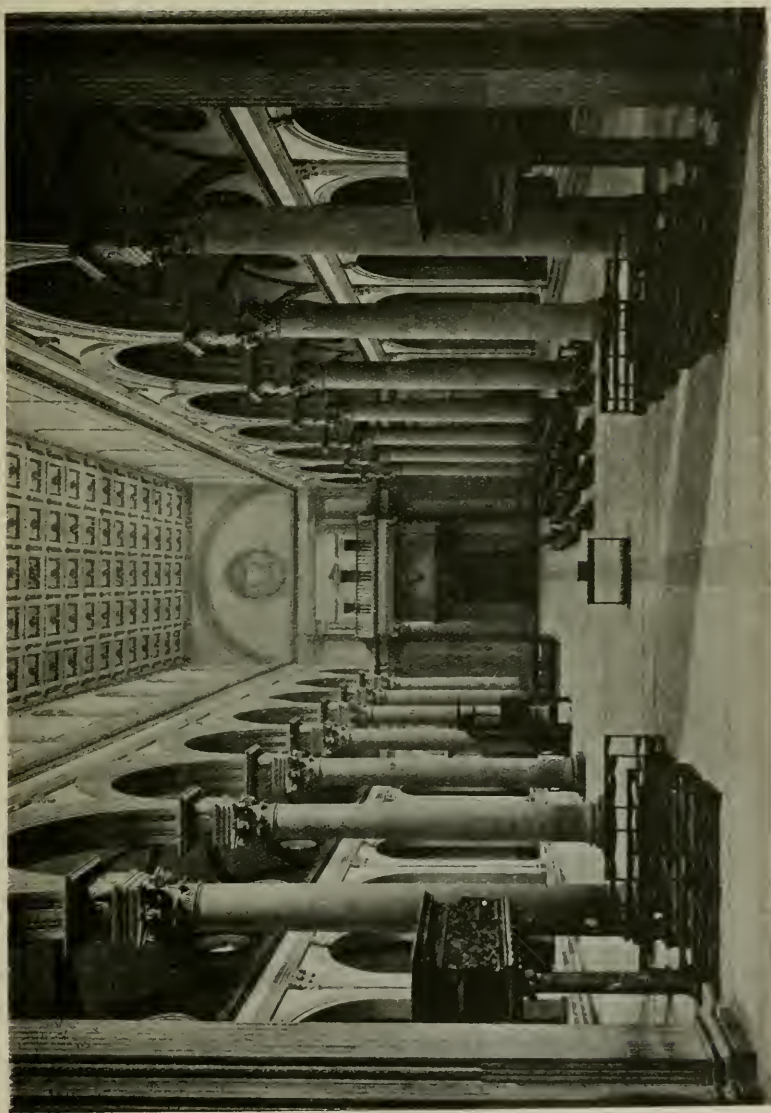
SAN LORENZO, FLORENCE. THE OLD SACRISTY.  
*Brunelleschi, Archt.*

The old Sacristy of San Lorenzo (page 25), another early work of Brunelleschi, is a good example of the qualities of his handling. Square on plan, the domed ceiling again gives unity and dignity to the design. The bevelled archivolt which encircles the archways may be regarded as the survival of the Italian Gothic round arch with its mouldings in a bevelled plane or recessed ordering, for there is no Roman precedent for such a treatment. Very often Brunelleschi thus adopts the Gothic form or traditional usage, and works it out in classical detail. And so with the church (Plate VII.) to which the sacristy



PLAN OF SAN LORENZO, FLORENCE.

belongs. The tale of this, as told by Vasari in his deeply interesting life of Brunelleschi, has been subjected to much criticism, but its main features do not appear to be disproved. These are, that the sacristy and the church were projected by the inhabitants, who made the learned prior the director of the undertaking. Giovanni de' Medici, having promised to defray the cost of the sacristy and two chapels, requested the opinion of Brunelleschi on the work as it had been begun. So freely did Brunelleschi deliver himself of an adverse view, and so well was he ever able to support his opinion, that the work passed from clerical hands into those of the modern architect, who



INTERIOR OF THE CHURCH OF SAN LORENZO, FLORENCE.

*Filippo Brunelleschi, Archt.*

completed the sacristy with the chapels before 1428, when Giovanni died. From Vasari's description it may be gathered that the original conception of the church was that of the gibbet plan, like Santa Croce, but on Brunelleschi's advice, Cosimo de' Medici, who now took charge of the building, increased the



PULPIT IN REFECTORY, BADIA DI FIESOLE.

principal chapel so that the sanctuary could take its usual place. The complete plan, therefore (page 26), though recalling the early basilica more than the other churches for whose plans Brunelleschi was responsible, does not far remove from the mediæval type; and generally it may be said that Brunelleschi's designs are Gothic in plan, and Byzantine in construction, clothed with Roman detail. The interior effect of San Lorenzo is less impressive than

the other churches attributed to Brunelleschi; its chief faults being slightness of the supports, comparative lowness of proportion, and a heaviness in the entablature which carries the arches, if indeed the very existence of such a feature is not in itself a greater defect. By the fourth century the Romans had abolished it, as at Diocletian's Palace at Spalato, and to the arched architecture of mediæval Europe it was unknown, save in Italy, where, in the Byzantine form of the *dosseret*, it persisted. It may thus be regarded as another Byzantine element, and due as much to its survival in works like the Loggia dei Lanzi (1376) as to a particular Roman model. On the exterior there remains to this day merely the grim skeleton of crude brick which it was





INTERIOR OF THE CHURCH OF THE BADIA DI FIESOLE, NEAR FLORENCE.

*Filippo Brunelleschi Archt.*

designed to clothe with marble in late Roman and Byzantine fashion.

It is difficult to judge as to how far the retention of mediæval usage was in the mind of Brunelleschi, and how far he was under the influence of the pressure of surrounding circumstances. With a perfectly free hand he might have gone farther in the

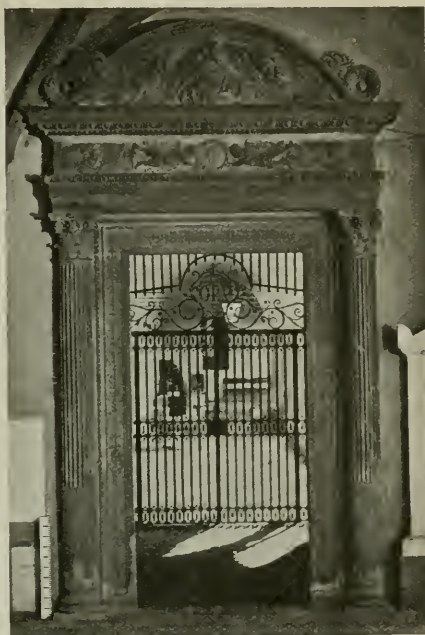


DETAIL OF DOOR AND WINDOW IN CLOISTER OF THE  
BADIA DI FIESOLE

restoration of Roman methods. But one of the most beautiful examples of his adaptability is presented in the monastery of the Badia di Fiesole, the model for which he prepared, though it was not completed till about 1462. The church (Plate VIII.) is of the usual Latin cross type of plan: the nave, transepts, and chancel in one span of unvarying width, wagon-vaulted; the crossing and the side chapels in the nave domed in the simplest way. As this scheme has been carried out, nothing could have been more striking,

more refined, and more significant of its purpose as an abbey church. Unlike the Gothic church, it does not enshrine a system, nor is it an open book of symbol like the Byzantine fabric, but it is more distinctively the embodiment, "the intimate impress" of a human soul, such as one of those who created and dwelt in it might be conceived to be. The touch of its designer is sure: having before him an ideal of simplicity and austerity, he rejects everything that can be spared. A tall proportion prevails: to obviate anything like heaviness in the angle view of them, his pilasters at the crossing are thirteen diameters high. And when from the church we turn into the beautiful cloister, to view the chapter-house door and windows, we find another delightful variation of the usual mediæval arrangement. For here the

deep reveals, bounded on their outer edge by a plain architrave, are panelled, and a thin arabesque decoration is carried right up into the heads of the arches, contrasting finely with the noble simplicity of the general design. This delicate ornament, which does not repeat precisely, but is varied within certain narrow limits, is the only part of the composition directly derived from Roman models. Yet it may have been suggested as much by the border of a mediæval illumination, as by painted arabesques in the palaces of the Cæsars, or the richly carved panels of the triumphal arches. And it will be noticed that at first it is not applied to pilasters (as is universal a little later), but simply to the reveal, or to the panelled architrave, as in the doorway from the cloister of Santa Croce. The pulpit in the refectory of the Badia (page 28) does not display the same exquisite



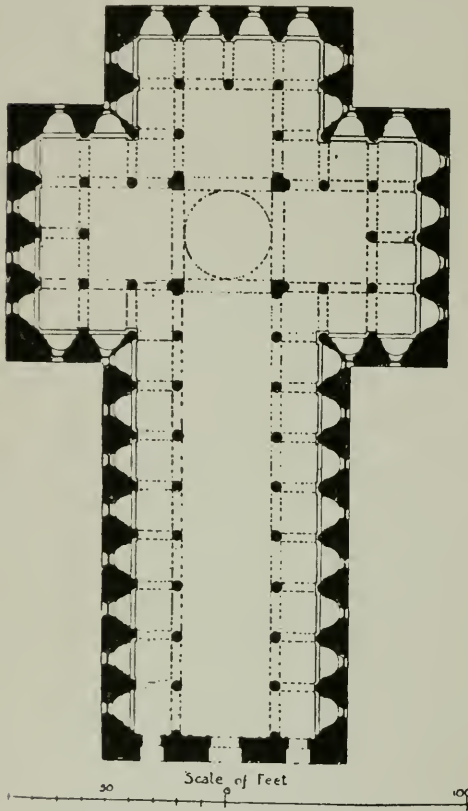
DOORWAY IN CLOISTER OF SANTA CROCE, FLORENCE.  
Brunelleschi, Archt.

taste, but is interesting as an instance of the garment of classical details, such as the palmette, wreath, shell, egg and dart, wrapped around the mediæval conception and purpose.

On the occasion of a visit to Florence of Galeazzo, the Duke of Milan, in 1471, several "amusements" were provided for him and his party. Among them, in "the temple of Santo Spirito," as Machiavelli puts it, a representation was afforded of the descent of the Holy Spirit upon the apostles, when in consequence of the amount of fire required for the desired effect, the building was reduced to ashes. This disaster appears to have led to the more speedy construction of the new church which had been rising alongside since about 1433, when it was

designed by Brunelleschi (Plate IX.). The scale of this building is considerable, equalling some of our smaller cathedrals in length, viz. : 315 feet ; while in width it equals the largest,

being 191 feet across the transepts and 107 feet wide over nave and aisles. The plan is in the form of a Latin cross, and the side aisles are led round the transepts and choir, the ceiling of the central aisle is flat, but the square compartments of the aisles are separated from each other by transverse arches, and are domed in the simplest Byzantine fashion. The dome, which is suspended over the crossing, is not revealed in the view, and it may be explained that it is on pendentive principles, having a very low drum, forming an entablature in the interior and lighted



PLAN OF SANTO SPIRITO, FLORENCE.

*Agincourt.*

*Brunelleschi, Archt.*

by circular openings in the lower part of the dome proper, which is of low altitude, and has little external appearance. In respect, therefore, of its pendentive or Byzantine principle, the suspension over pillars set four-square, it is of higher rank than the great dome of the Duomo, but in having practically no drum, and being lighted through the dome, it falls behind it, and shows no constructive advance upon the Byzantine type. This interior is worthy of any age, most elegant in all its proportions, and of solemn and majestic effect. Like San Lorenzo, the exterior consists merely of the shell of

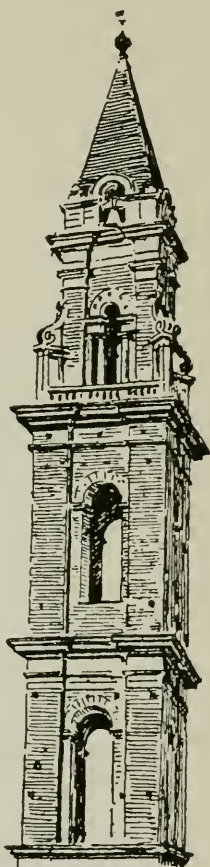


INTERIOR OF THE CHURCH OF SAN SPIRITO, FLORENCE.



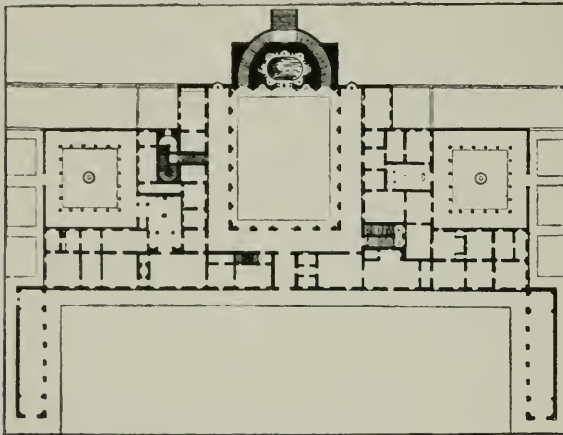
rough brick work, but it composes in the pyramidal form characteristic of the Byzantine structures ; while the graceful tower added at a later date by Baccio d' Agnolo is but the mediæval campanile, striking a new note in harmony with the richer music which the maestro has made in the interior.

Before leaving the ecclesiastic work of this earliest period, we may turn to the loggia in front of the Church of Santissima Annunziata (on Plate X.), which, in addition to the churches of Brunelleschi, will serve to illustrate types of the early columnar arcade arrangement. Only the central arch, by Antonio da San Gallo the elder, belongs to this period. The view includes, however, part of the fine loggia of the Ospedale degli Innocenti, or Foundling Hospital (1419—45), from the designs of Brunelleschi. The appropriate and charming decoration of medallions of infants in swaddling clothes is by Andrea della Robbia. The loggia of the church as a whole is nearly two hundred years later than that of the hospital, but it has been carried out in the manner of the fifteenth century, in continuation of Antonio's central arch, which was erected in 1454. Had it been carried out in the style of the seventeenth century, we should almost certainly have had either coupled columns, or a round pillar applied to a square pier ; and these applied columns would have been required not only at the ends but at every point of support, for it is obvious that the round pillar could not have been constructed at the ends without supports at intervals to carry the overhanging entablature. Admire then the freedom of this earlier basilican arrangement, illustrated both by the church and the hospital, which admits of a pilaster wherever it is convenient, and suffers nothing from its absence.



CAMPANILE OF SANTO SPIRITO,  
FLORENCE.  
*Baccio d' Agnolo, Archt.*

Had Brunelleschi's design for the Pitti Palace—a general plan of which is given below and a view of the central part of the principal façade on page 36—been carried out there might have been good reason for regarding it as his greatest work. But only the central part up to the windows of the second storey was constructed in his time, and his models for the rest of it were not found when Ammanati was commissioned to extend it more than a hundred years later. What it has of Cyclopæan largeness and dignity is, however, due to Brunelleschi, whose design has not been altogether lost sight of in the



PLAN OF THE PITTÌ PALACE, FLORENCE.  
Brunelleschi and Ammanati, Archts.

Piazza façade.

It was begun in 1435, eleven years before Brunelleschi's death, for Luca Pitti, chief magistrate of the Republic, and, with the exception of works like the Golden House of Nero, and the Vatican, came to be perhaps the

largest residence ever reared in Italy. This rapacious citizen, who, according to Machiavelli, gathered to himself a great fortune by knavery and maladministration of justice, built this as his town house literally out of the spoils of the people of Florence, whom he induced to make presents towards its completion and decoration, erecting at the same time as a suburban dwelling another great building about a mile away. The length of the whole front to the piazza is about 475 feet, the height 114 feet, and the window bays are twenty-four feet from centre to centre, although it is difficult to realise these dimensions from a photograph, or indeed in the presence of the building itself. But even Ruskin pays tribute to the grandeur of the rusticated work, "brother heart to the mountain from which it is rent," when he says in the *Lamp of Power*: "His eye must be delicate





LOGGIA OF THE OSPEDALE DEGLI INNOCENTI, FLORENCE.  
*Filippo Brunelleschi, Archt.*



LOGGIA OF THE CHURCH OF SS. ANNUNZIATA, FLORENCE.  
*Antonio 'a Sangallo an' G. B. Cacciari, Archts.*

indeed, who would desire to see the Pitti palace polished." The rustication is even applied to the pilasters in the superimposed orders of the façade to the Boboli Garden, which was only completed in the eighteenth century. The cortile was the work of Bartolomeo Ammanati, about 1568, at which time also the windows in the round arched openings of the front were inserted, perhaps in imitation of Michelangelo's work at the Palazzo Riccardi (Plate XI.). Probably the ambitious design of the front



THE PITTI PALACE, FLORENCE.

*Brunelleschi and Ammanati, Archts.*

was never finished ; indeed, Machiavelli records that it was stopped in 1466, on the collapse of his conspiracy against the Medici ; and there is evidence both in the proportions and in the very poor string-course and balustrade of the piazza front, almost a repetition of those below, that a further storey had been intended, which of course would have been crowned by the great cornice, so typical of the Florentine palazzi.

The Palazzo Antinori is a building by itself. Of still greater simplicity, it would almost conceal by its reticence the class and period to which it belongs. But it would be impossible anywhere save in or near Florence, for it indicates a revival of the ancient Etrurian manner rather than the Roman. And yet

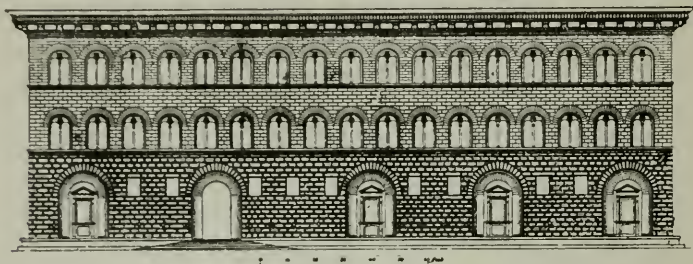
only in the importance given to the jointing of the stones is there any great departure from the Gothic palazzo. In this there was a renaissance of the Etruscan manner of building, though it is tolerably certain that the Florentines would not have attempted imitation of the methods of their ancestors, did not Tuscany at this time, just as twenty centuries previously, yield great blocks of stone which were readily quarried. It is this fact more than the commonly supposed necessity of defence that accounts for the severe and substantial character of the Florentine habitation. The few mouldings on the Palazzo Antinori partake more of a Romanesque than a purely classical manner, but might also have been imitated from Etruscan buildings. This masterpiece



THE PALAZZO ANTINORI, FLORENCE.

of honest simplicity is ascribed alternatively to Baccio d' Agnolo or Giuliano da San Gallo. For it was not long before there gathered round Brunelleschi an able group of architects imbued with his spirit, as well as a number who were mere imitators of his manner, as in the case of all great men. Of the former class must have been Michelozzo Michelozzi (1396 (?)—1472), the architect of the Medici palace. Cosimo de' Medici, for whom it was built, had at the time become the greatest citizen of Florence, possessing more riches than any king in Europe. His munificence was commensurate with his wealth, and in works of charity, patronage of art or literature, he was constantly engaged; so that the impulse he gave to the Renaissance can hardly be over-estimated. In connection with his proposed dwelling in the Piazza San Lorenzo, Brunelleschi had prepared a grand design, which Cosimo, with greater sense than his rival of the Pitti, considered too sumptuous, and such as to excite the jealousy

of his fellow-citizens. "Envy is a plant one should never water," he is reported to have said, being addicted to pithy and



THE PALAZZO RICCARDI, FLORENCE.

*Michelozzi, Archt.*

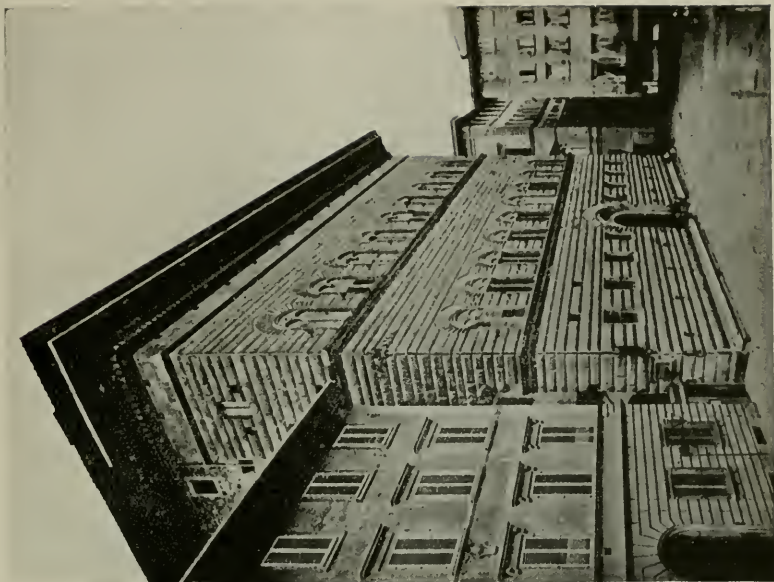
striking phrases, and Brunelleschi in a moment of irritation smashed the model he had carefully prepared. Michelozzi's less costly design was thereafter carried out, the striking, massive, and strong work now known as the Palazzo Riccardi (Plate XI.). Attention should be directed to the far-reaching projection of the chief cornice, which is so magnificent a feature of the Florentine palazzi; also to the bold and irregular protrusion of the rusticated blocks on the ground floor stage, the modified relief of the first floor, and the plain surface of the top storey. The building was erected about 1430, and was the first of its kind, while it remains the type of Florentine domestic

work. Certainly the Palazzo Strozzi, by Majano and Cronaca, generally looked upon as the most complete example of Florentine palazzi, is chiefly derived from the Riccardi, which it does not surpass. It was begun by Benedetto da Majano, about 1489, for



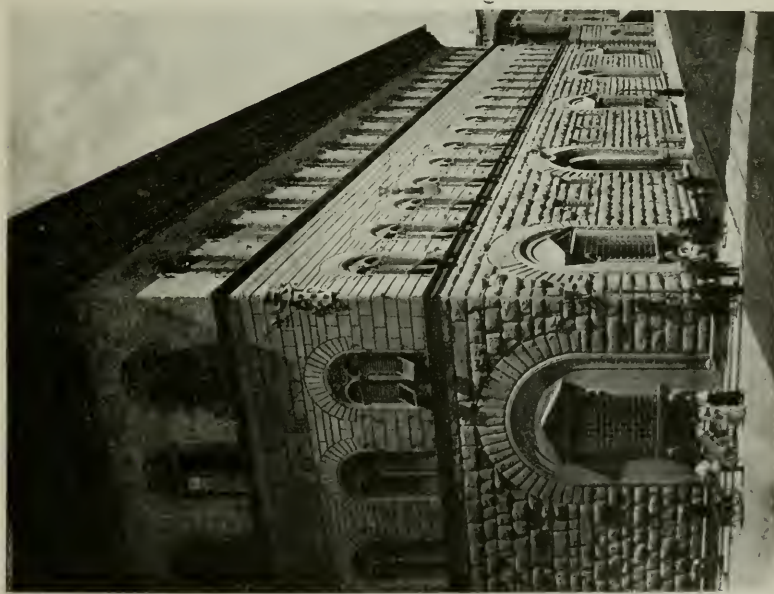
PALAZZO RICCARDI, FLORENCE. THE CROWNING CORNICE.

Filippo Strozzi, another rival of the Medici family in later times, and was not entirely completed till 1553; so that it



THE PALAZZO STROZZI, FLORENCE.

*Benedetto da Majano and Cronaca, Archts.*

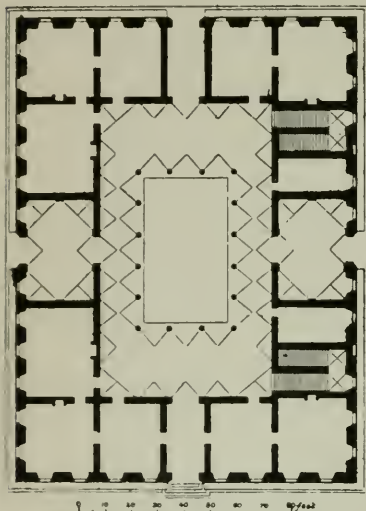


THE PALAZZO RICCARDI (MEDICI), FLORENCE.

*Michelozzo Michelozzi, Archts.*

belongs to a much later period of the revival, while it does not show more than the slightest tendency to the adoption of ancient Roman traditions or the contemporary Roman practice.

We see that the Renaissance drew its first great architect from a Florentine goldsmith's shop, and as we have reason to



PAL. STROZZI, FLORENCE.  
Ground Floor Plan.  
Benedetto da Majano, Archt.

believe that many of the great architects of the *Quattrocento* were trained in these *botteghe*, it may be well to consider what kind of work and experience was to be had within them. Some of these *botteghe* appear to have served the purpose alike of painters' studios, gold and silversmiths' shops, and sculptors' and decorators' work-rooms. In special cases this extent of practice would be more restricted, as for example in the case of the *bottega* conducted by the Robbia family for the manufacture of glazed terra-cotta, but in nearly all they would have appeared to our ideas to be remarkable for the variety of the

work undertaken in them. These early Florentine masters knew but the "one art"; and however one artist might excel in a particular department, their whole education and mental bias was opposed to modern ideas of division of labour, and of a unique sphere for the individual in that sense. The tasks to which the pupil might be set must have been somewhat diversified: perhaps the casting of a bronze statuette, or the painting of a merchant's signboard; the enlargement of the master's sketch for a fresco figure decoration, or the carving of a bride's *cassone*.\* Of course it is clear that these tasks in themselves would go only a little way in architectural training, and, as a matter of fact, Brunelleschi, Bramante, and Peruzzi, not to speak of many others, gained their architectural knowledge far more by personal study of the ancient Roman buildings than by their

\* See Prof. G. Baldwin Brown's *The Fine Arts* for an interesting and realistic picture of the daily life and work of the Florentine craftsmen.

apprenticeship in the *bottega*. There, however, they learned to exercise the power of design and to discriminate between good and inferior work ; while in the variety of the training such a place afforded lies part of the explanation of their quite remarkable versatility. The early Renaissance, in the form it took in Spain some seventy years later, was called by the Spaniards the *plateresco* or silversmith style, and the name is equally



CANTORIA OR GALLERY INTENDED FOR THE CATHEDRAL, NOW RESTORED AND SET UP IN THE MUSEO DI S. MARIA DEL FIORE, FLORENCE.

Luca della Robbia, Sculptor.

applicable to much of the early Italian work. The details of the ornament are very frequently suggested by jewel forms, while there is no doubt that the ranks of its architects and sculptors were mainly recruited from specially gifted artists in gold and silver. Besides Brunelleschi, there may be instanced as some of the goldsmith sculptors who enriched the architecture of the time and aided materially in the establishment of the style: (1) Jacopo della Quercia, the son of a goldsmith, who, while he learned his father's art, distinguished himself as a sculptor in marble by a more truthful rendering of nature than had been before approached ; and thereby made it possible for others, building on the foundation he had laid, to excel him in the higher plastic qualities ; (2) Lorenzo Ghiberti, to whose bronze doors reference has been made ; he, too, was trained in the workshop of his father, also a goldsmith, and nearly all the

works which can be traced to him are in metal. Only in his second gate (1425—52) (Plate III.) do the figure studies and backgrounds indicate a decided tendency to classicism, though it may be that in the conception of bronze pictures or stories, however consummate their execution, he travelled beyond the proper bounds of the art of sculpture. (3) Luca della Robbia, also, began life in this department, soon, however, deviating into the wider path of sculpture. His magnificent frieze of singing boys and girls, intended for the organ loft in the Cathedral of Florence (page 41), speaks to his truthful rendering of child

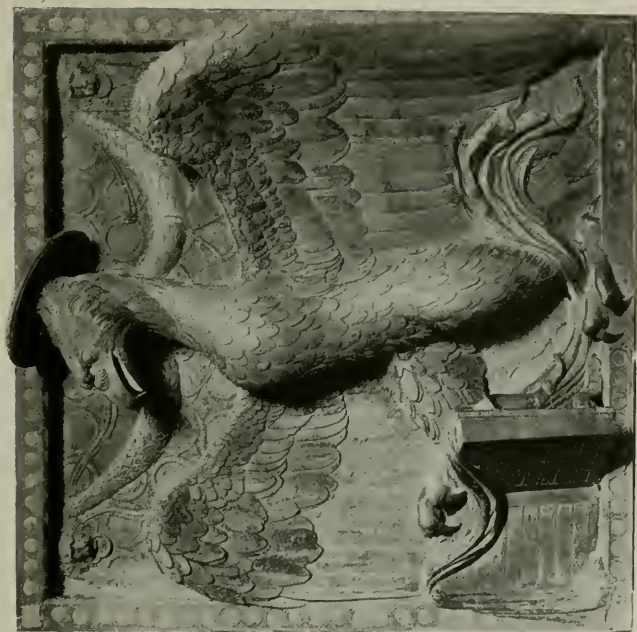


OSPEDALE DEGLI INNOCENTI, FLORENCE. LUNETTE OF THE ANNUNCIATION.

*Andrea della Robbia.*

nature and fine sense of decorative effect. Famous as this work most justly is, it was not in marble that Luca and his family attained their greatest renown; but for the successful handling on a large scale of enamelled vitrified earthenware in sculptural form. The works in this material which can be attributed to Luca are very rare, but Andrea della Robbia, his nephew, and others of the family, carried on the manufacture of these statues and reliefs for nearly a hundred years. In their treatment at first nothing more seems to have been attempted than an imitation of smoothed white marble, the figures being produced in white, sometimes relieved with gold or a blue background; but before long many different colours





SYMBOL OF JOHN THE EVANGELIST,  
SANT' ANTONIO, PADUA.



SYMBOL OF MARK THE EVANGELIST,  
SANT' ANTONIO, PADUA.

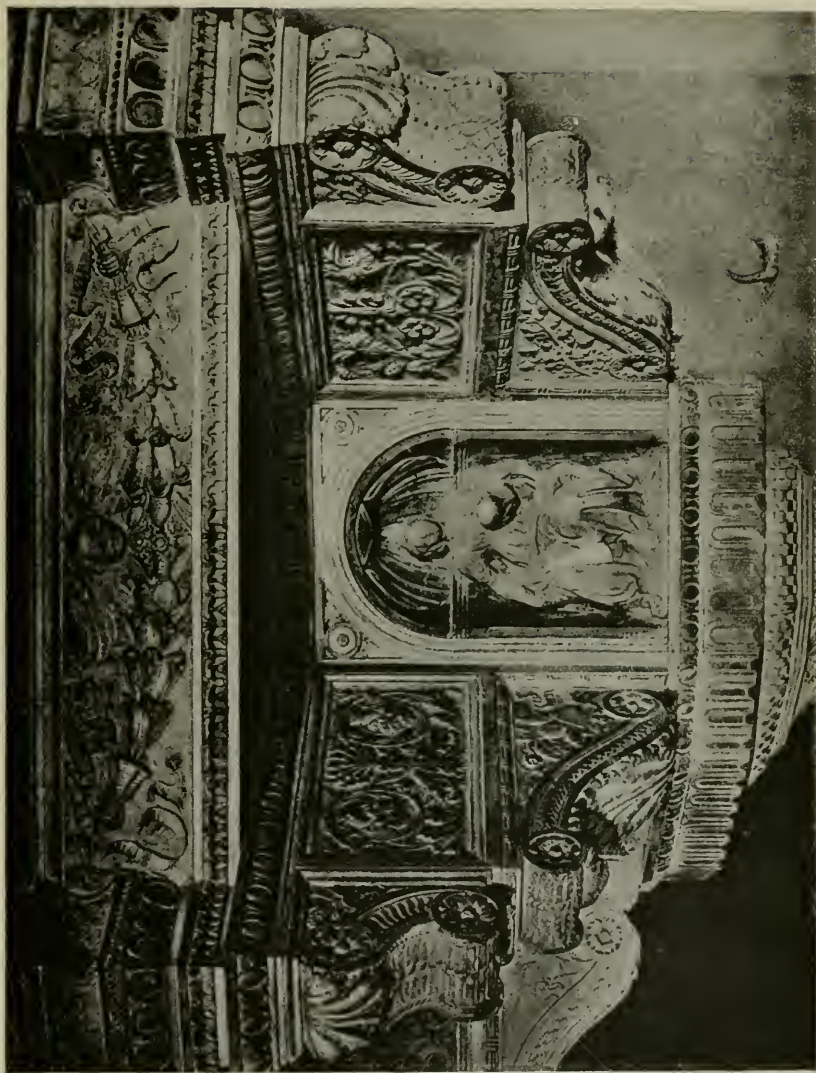
were employed, as in the well-known frieze at the Ospedale del Ceppo at Pistoja (page 46), the work (1525—35) of a succeeding generation of the same family. This group of distinguished originators of Florentine sculpture is not complete without (4) Donatello, Brunelleschi's companion, who may not have been a goldsmith, but seems to have assisted Ghiberti with the gates, on his return from Rome. With him the sculpture of



CORBEL BRACKET FROM THE PULPIT, SANTA CROCE, FLORENCE.

*Benedetto da Majano, Archt.*

the age culminates, for in his work that which is good in mediæval tradition meets, and is ennobled by classic ideals; and it would not be too much to claim that his church decorations are the purest and sweetest and most human of all the ages. Lowness of relief and delicacy of gradation are technical qualities of his sculpture, and he specially excelled in a kind of flattened relief (*stacciato*), which is little more than a drawing on the marble surface. It may be useful to bear in mind that Masaccio and Fra' Angelico are, among painters, the greatest contemporaries of the sculptors named, while Filippino Lippi, Ghirlandajo, and the still more famous Botticelli occur a little later in the century. For although the centre part of the



LOWER PART OF PULPIT IN SANTA CROCE, FLORENCE.

*Beneclito da Majano, Archt.*

*Quattrocento* may in more senses than one be called a golden age of sculpture, it was not till after the end of the century that painting in Italy reached its highest excellence, almost coeval with the meridian of its architecture.

The school of sculptors who succeeded the Quercia and Robbia group, some of them also architects, and whose works belong to the latter half of the fifteenth century, do not merit quite the same attention. The most outstanding names of this generation are, in order of seniority, Antonio Rossellino, Desiderio da Settignano, Mino da Fiesole, Giuliano da Majano,



OSPEDALE DEL CEPPO, PISTOJA.

Andrea del Verrochio, Matteo Civitali (of Lucca), and Benedetto da Majano. Their work, which consists largely of gorgeous monuments, tabernacles, lavabos, pulpits (as, for example, that in Lucca Cathedral, of date 1489), is both excessively rich and extremely delicate in scale and finish, generally possessing withal a sobriety which distinguishes it from work outside Tuscany. The exquisite pulpit in Santa Croce, Florence, of which Plate XIII. shows the lower part with the corbels that serve to project it from the nave pillar, after the manner of a cornice, may be singled out as one of the most renowned works of Benedetto da Majano. The work is mainly of white marble, but the field of the ornament on the sides of the trusses has been laid in with gold, and the background of the figures, as

well as the soffit of the cornice over them, is of marble of a dark brown colour. In various brackets, most daintily designed and tenderly executed, are such patterns as the chain, the plait, the bundle of reeds, and foliage of natural oak (page 44).

In all these examples no very close approach to antique models is to be discovered, but for the succeeding generation Lorenzo de' Medici was preparing, in his great collection of antiques, an influence which was to mould the future course of the arts in Italy in a remarkable way. Dissatisfied with the taste of the sculptors of the period, he set apart the *Casino Mediceo* in his gardens, near San Marco, for the purpose of an academy, having especially in view the study of antique subjects, with which he very liberally furnished it, besides supporting the poorer



THE PALAZZO RUCELLAI, FLORENCE.

Alberti, Archt.

students by bursaries, and premiums for proficiency in their work. The *bottega* system of training was in this way superseded, or in any case supplemented, and the facilities for an art education in Florence rendered very similar to those in our own day at any great centre, the gardens serving as a school of art, and in a very notable manner, when it is recollected that Leonardo da Vinci, Andrea Sansovino, and Michelangelo were among the products of the institution.

In connection with what may be called this Florentine reversion to Latinism, no name is better known, either in art

or literature, than that of Leon Battista Alberti (1404—72). Of noble family, he had a special education, and conspicuous literary gifts well fitted him for what was perhaps the greatest work of his life, his exhaustive book, *De Re Œdificatoria*, which was long looked upon as the foundation of all that had been written about the art of architecture.

The fact of a man of his attainments and position choosing and pursuing an architectural career is an indication of the great popular importance of the art in those days, and the mental equipment not considered too good for an architect. Alberti was the first who seems to have devoted himself to the subject from the scholar's point of view, and he is in this, and in other respects, more akin to the scholarly modern architect than any who preceded him. He was also the first who seriously attempted the re-creation of

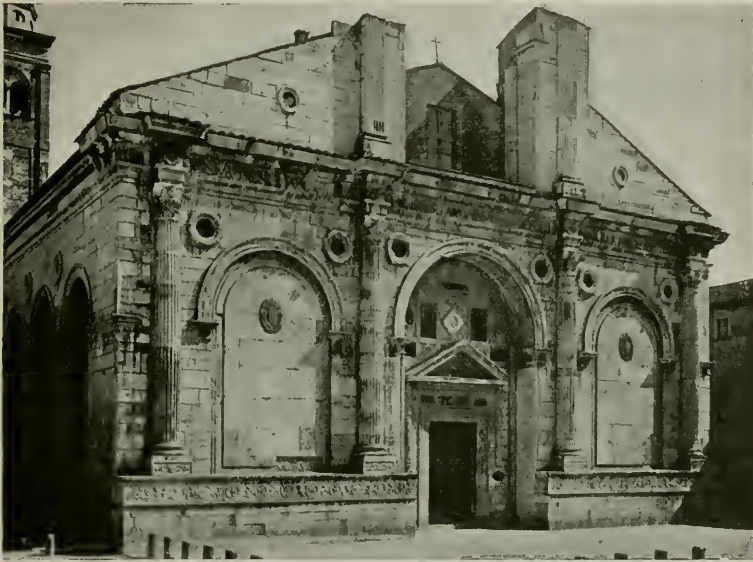


A WINDOW FROM THE PALAZZO RUCELLAI, FLORENCE.

Alberti, Archt.

Roman architecture as distinct from Roman principles. Brunelleschi and his immediate successors, while thinking that they had found the better way, were content to carry out the requirements of their time, making use of the mere technique they had borrowed from Rome or the relics of Etruscan greatness. Alberti, however, had a trace of pedantry in his composition, as is evinced by the publication of his book in Latin, and there is evidence, as much in his buildings as in his books, of his desire to be Latin. Take, for

example, the Palazzo Rucellai (1451—55), an important architectural design of his (though said to have been carried out by Bernardo Rossellino), and the first house front on which pilasters appear throughout (page 47). The refined taste of the man is apparent in almost every stone of it, and for this we can almost forgive him robbing us of the wall space and the great cornice, for here the *cornicione*, which in the Riccardi was one-tenth of the height, is reduced to one-sixteenth. A serious defect in many of the Italian palazzi, and markedly in this one, is the



THE CHURCH OF SAN FRANCESCO AT RIMINI, ALSO KNOWN AS THE  
TEMPIO DEL MALATESTA.

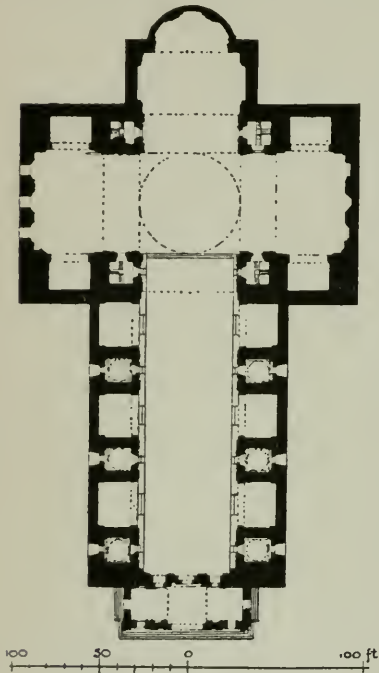
*Alberti, Archt.*

uniform height of the piled-up storeys. They are not in this example exactly equal, diminishing to the top, but the difference is so slight as to give the effect of equality. The intermediate entablatures, although their reappearance is to be regretted, are introduced with great taste, being less in depth than would be required if they were standing free or completing the design. The inequality of the bays, those at the doors being wider, gives some relief to what is decidedly a monotonous arrangement. The total height is under seventy feet, so that it is a comparatively small building, about twenty feet less in height than the Palazzo Riccardi. Other important works of his are

A.

D

the Churches of San Francesco at Rimini and Sant' Andrea at Mantua. At Rimini, Alberti found himself constrained to follow the mediæval lines of the fourteenth century church, but it was his intention to erect a cupola there; this, however, and his remodelling of the exterior between the years 1446—54 were never completed. The treatment of the façade, with its attached order and semicircular arches springing from imposts,



PLAN OF THE CHURCH OF SANT' ANDREA,  
MANTUA.

*Alberti, Archt.*

seems to have been inspired by the Augustan archway in the same town; on the side seen in the view (page 49) seven great niches contain the sarcophagi of Sigismondo Malatesta and his friends. The plan of Sant' Andrea shows a considerable departure from the arrangement of Brunelleschi's churches of San Lorenzo (page 26) and Santo Spirito (page 32), in its recessed chapels and solid piers with coupled pilasters instead of continuous arcades supported on slender columns. This was a far-reaching innovation which made it possible to throw a coffered barrel vault over the nave. The crossing is marked by a dome on pendentives lighted by a drum (though this is of much

later date), and in many respects Alberti's design for this church marks a great step in progress, being in fact the type of nearly all subsequent church work. The exterior is a mere skeleton adorned by a magnificent porch (Plate XIV.), which is designed on the principle of a Roman triumphal arch, and in its main features anticipates Palladio's church fronts. It is in striking contrast to the façade of Santa Maria Novella, Florence (page 54), which Alberti completed about two years before the building of Sant' Andrea was begun. The use of scroll forms for connecting the lines of nave and aisle



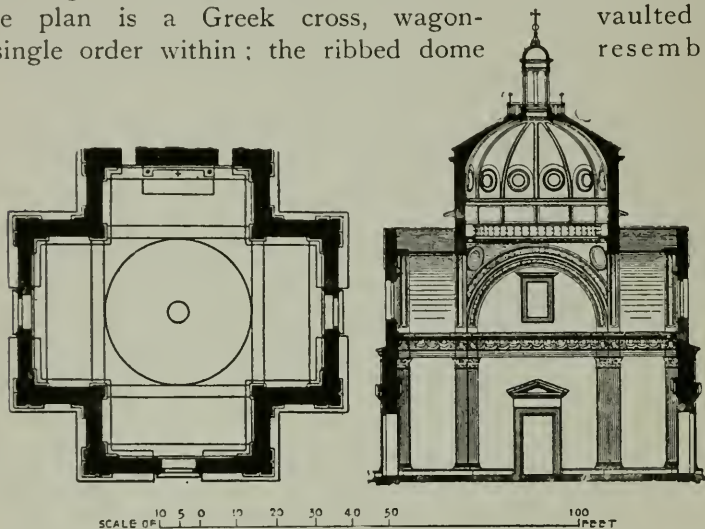


THE CHURCH OF SANT' ANDREA, MANTUA.

*Leon Battista Alberti, Archt.*

walls, which was carried to excess in later Roman churches, was first resorted to here.

In the church of Santa Maria delle Carceri (1485—91), at Prato, a most promising model is shaped, and all but carried to perfection (Plate XV.). The unfinished exterior in two storeys, with coupled pilasters at the angles, is a most appropriate treatment, and its severity is relieved by the veneering of the wall surface in marble stiles and panels. The plan is a Greek cross, wagon-vaulted on a single order within; the ribbed dome resembles



PLAN AND SECTION OF THE CHURCH OF SANTA MARIA DELLE CARCERI, PRATO.  
*Agincourt.* *Giuliano da San Gallo, Archt.*

that of the Pazzi Chapel (Plate VI.), and like it is carried on pendentives, but with the interposition of a low drum. In its whole design this structure is the prototype of the church at Montepulciano (page 143), by Antonio, the brother of the architect of this work.

The octagonal Sacristy of the Church of Santo Spirito (page 55) is another stately and reserved work, erected between the years 1489—96 by Giuliano da San Gallo, associated with Simone del Pollaiuolo, called also Cronaca. It will be useful to compare it with the sacristy, in many ways similar, which Bramante was erecting in Milan about the same period (Plate XXVII.). A production more advanced than either is the vestibule to the Florentine sacristy (Plate XVI.), a corridor forty-two feet long and nineteen feet wide, with a beautiful wagon-vaulted ceiling, all of blue



INTERIOR OF THE CHURCH OF SANTA MARIA DELLA CARCERI, PRATO.

*Gridiano da San Gallo, Archit.*

stone (*pietra serena*), divided into compartments enriched with carving, and springing from an entablature carried by six Corinthian columns on each side detached from the wall. This treatment, purely antique in character, trespasses on the margin of the second period of Florentine work, and the beautiful capitals, with long finger-shaped leaves, make a closer approach to the perfection of the Greek and Roman prototypes than had been formerly reached. It is from the design of Andrea da Monte Sansovino, who was employed in his youth to carve some of



FACADE OF THE CHURCH OF SANTA MARIA NOVELLA, FLORENCE.

*Alberti, Archt.*

the capitals of the adjoining sacristy, and who was entrusted with this work about 1490, if we can accept the order in which Vasari recounts the events of his life. The criticism of this writer upon the vestibule reveals his point of view, while the side light thrown upon Michelangelo's views of the archæology of the Pantheon is interesting at a time when that puzzling question seems to be in a fair way of solution: ". . . The work would have been brought much nearer to perfection, if those compartments of the ceiling and the divisions of the cornice, by which the squares and niches forming the decoration of the compartments are separated, had been made with a

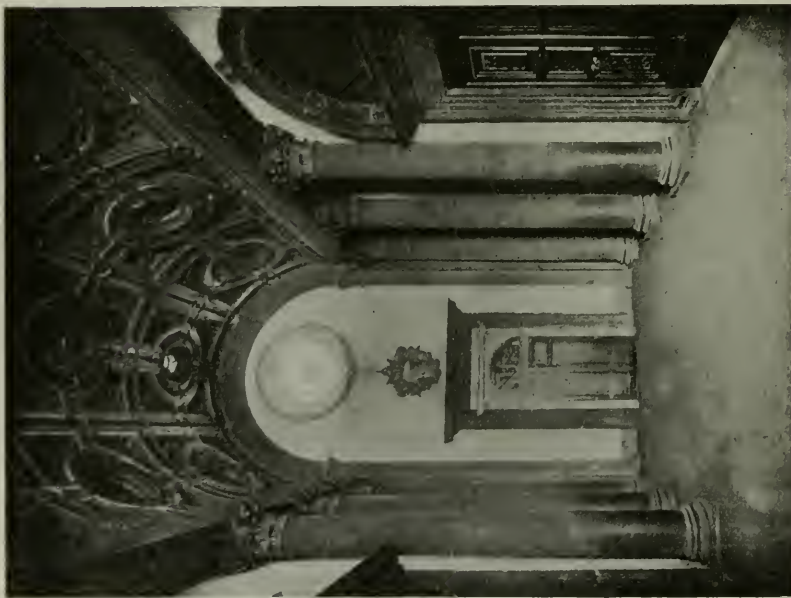
more careful relation to the lines of the columns ; and this might have been very easily effected. But according to what I have heard from old friends of Andrea, he defended himself by reference to the Rotundo at Rome, which had served as his model. Here, as he observed, the ribs that descend from the circular opening in the centre, which gives light to the building, form the compartments, which are divided transversely into those deepened recesses that secure the rosettes, and which diminish by regular degrees from the base to the summit, as do the ribs also, wherefore the latter do not fall precisely on the centres of the columns. He added, that if he who had erected that Temple of the Rotundo, which is the most admirable and most carefully considered edifice known, and is constructed with the most exact proportions, paid no regard to that circumstance in a vaulting of so much greater size and so



SACRISTY OF CHURCH OF SANTO SPIRITO, FLORENCE.

*Giuliano da San Gallo and Cronaca, Archts.*

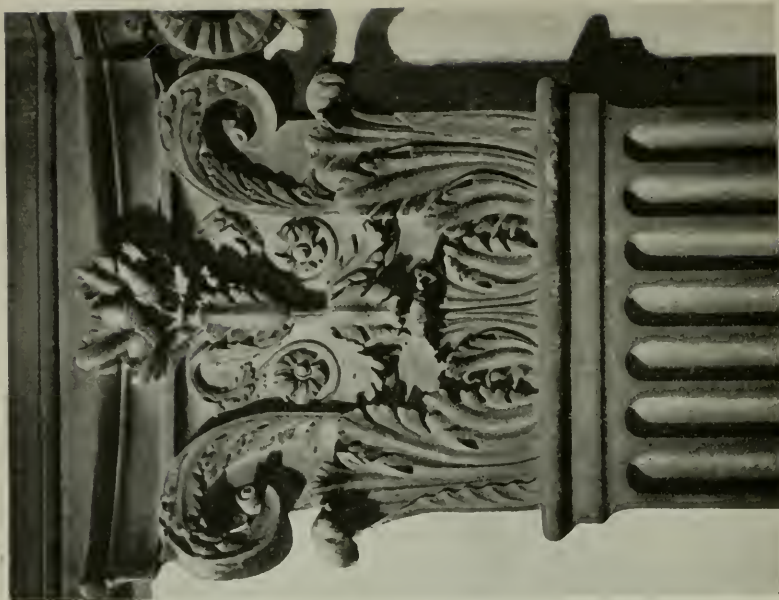
superior in importance, still less was he required to consider it in the compartments of a space so much smaller. Be this as it may, many artists, among whom is Michelangelo, are of opinion that the Rotundo was erected by three different architects, the first of whom raised the building to the completion of the cornice which is above the columns ; the second they consider to have carried it from the cornice upwards, that part, namely, wherein are windows of a more delicate manner ; and this portion is certainly very different from that beneath, the vaulting having been then continued without any regard whatever to the relation required between its compartments and the divisions of the lower part. The third master is believed to have executed that portico which is held to be so exquisite a work. He, there-



INTERIOR VIEW OF VESTIBULE.

THE SACRISTY OF THE CHURCH OF SANTO SPIRITO, FLORENCE.

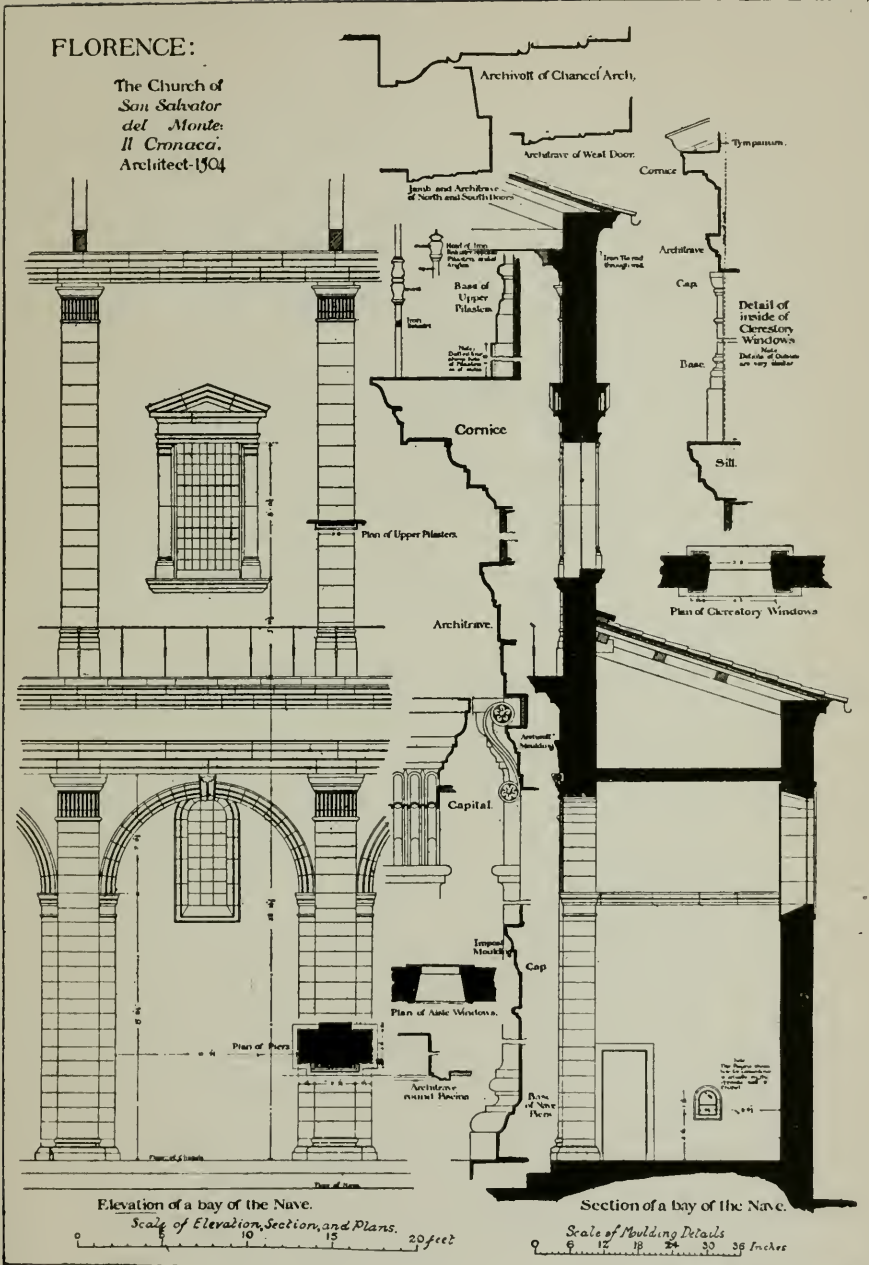
*Andrea da Monte Sansovino, Archt.*



A PLASTER CAPITAL.

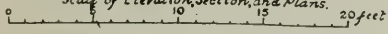
FLORENCE:

The Church of  
*San Salvatore  
del Monte  
Il Cronaca.*  
Architect-1504



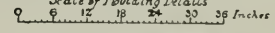
Elevation of a bay of the Nave.

Scale of Elevation, Section, and Plans.



Section of a bay of the Nave.

Scale of Building Details

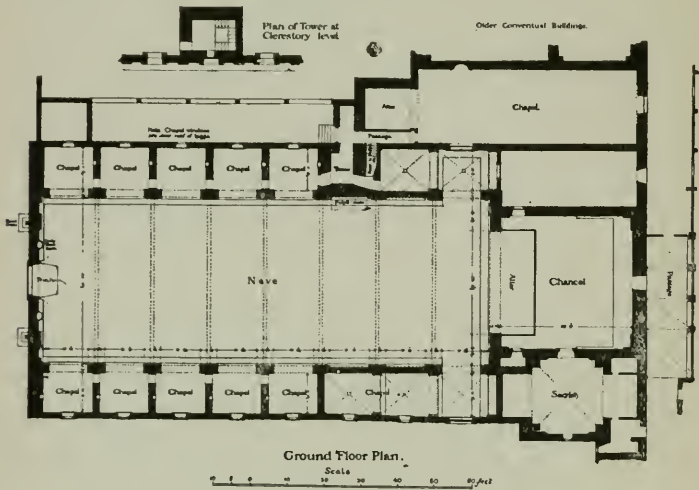


F. M. M., del.

W. J. A., mens.

fore, who should now permit himself to fall into the error of Andrea, could scarcely offer the same excuse."

This great sculptor-architect, whose proper designation was Andrea di Domenico Contucci, is not to be confused with Jacopo Sansovino, who was a disciple of Andrea, and took his place-name, but whose chief works are of a later period and mostly at Venice. Andrea's work leads up to the culminating period and was rather in advance of his time (1460—1529). Chronologically he stands between Giuliano da San Gallo and



CHURCH OF SAN SALVATOR DEL MONTE, FLORENCE.

W. J. A., mens.

Cronaca, Archt.

Baldassare Peruzzi, and there was no artist of his own generation who was his superior in architecture.

There are not many buildings of the Italian revival which can be said to possess a naive simplicity, unaffected grace, and beauty unadorned. More commonly, as their enemies delight to affirm, they smack of the pride of learning and conscious striving after effect. But if this be a rule, the monastery church of San Salvador (or San Francesco) del Monte is one exception; and some idea of this kind was doubtless in Michelangelo's mind when he styled it his "fair country-maiden." It stands close by and contrasts sharply with the richer and more famous Latin Romanesque San Miniato, as the peasant with the king's daughter, sharing the delightful prospect of Florence and the Arno. Its face can hardly be said to be its fortune, nor is it,



like San Miniato, "all glorious within." The arrangement of the plan (page 58) is one not uncommon in the Italian churches, and goes to produce a stately and impressive interior. There is much that is pleasing in the proportions of the whole and in the broad surfaces of its cemented walls; while the details are in perfect keeping with the rusticity of the whole piquant, and not remarkable for refinement (Plate XVII.).

Passing from individual works, and reviewing the early Florentine manner as a whole, we cannot fail to see that first it is affected by the preceding Romanesque and Gothic work. Despising, as the Florentine architects doubtless did, the style of their immediate forerunners, they could not, at a bound, effect the transformation they desired; the environment of social and intellectual influences, the *milieu*, was too powerful for them. Mediæval church arrangements, for example, were generally preserved, and the plan of Santo Spirito, while semi-Byzantine and semi-basilican in construction, resembles more the Gothic church of the thirteenth and fourteenth centuries than either the pagan temple or the Roman basilica. The Greek cross to which at an early period many of the architects directed their attention, and which controlled the development of transepts and chancel, even in Latin cross types of plan, is a Byzantine ideal rather than a Roman one. Even the horizontalism which characterises exteriors was not due to the ancients more than to the mediæval structures of the period immediately preceding; the heavy projecting cornice which crowned the palazzi was as much the legacy of the Italian Gothic as a revival of the antique. In the façades of the palaces there survives that particular compound form of arch peculiar to the Italian Gothic (a round arch with the extrados of the voussoirs taking a pointed form), and also the late Romanesque and Gothic innovation of an arch over a lintel, instead of the Roman composite method of lintel over arch. For this distinctively Roman fashion does not appear in the Florentine work of the Early Period which is under consideration. The composite arcade of these Florentine architects, where it does exist, is made up of a main pilaster and subsidiary columns to carry the arches, instead of a main column merely to carry a decorative entablature, backed by an arcade formed in a wall which does the constructive work, as at the Colosseum, and Roman work generally (Plates XLII. and LXI.). Thus a Romanesque or basilican

system is followed rather than a Roman one, and although the entablature frequently surmounts a row of arches, it does not protrude, or if so, not more than the projection of a flat pilaster, and much less than would be required properly to load a half or three-quarter column (Plate X. Ospedale degli Innocenti), seen also in the Ducal Palace, Urbino. It is, therefore, not in the least obtrusive, and a much more logical treatment. Of course the arcade fails in stability, except at the points where the



CORTILE OF THE DUCAL PALACE, URRINO.

*Baccio Pontelli, Archt.*

pilaster is employed, and this cannot well be done at each division. Further, in the Palazzi Antinori, Pitti, Riccardi, and Strozzi, an attempt is made to work out an arcuated style without dependence upon the classic orders, which merits every praise. In this, as in other respects, the palatial style of Florence may be said to be more truly an Etruscan than a Roman revival. Large stones, the use of the arch, and great simplicity and solidity of construction were the characteristics of Etruscan buildings, and they are no less typical of the Florentine town-houses. In constructive principle, the early Renaissance is eclectic, employing the wagon vault, pendentive dome, cross

vault, open wood roof, and beamed ceiling indifferently. Notwithstanding the cultivation of the Grecian language and literature, and the introduction of a Greek element into the population of Florence, purely Hellenic architecture had not begun to influence Florentine work up to the end of the fifteenth century, but an almost Grecian sense of refinement saved Florence from the somewhat fantastic character which the style it had originated assumed in the hands of the Lombards and Venetians. Perhaps enough has been said to indicate that the merits of this earliest phase of the Renaissance are of the highest order, that its originality is beyond cavil, and that there are few periods which deserve more careful study.

One failing for which it is difficult to account is the rejection of variety of hue in the material employed. Except for the glazes of the della Robbian ware, inharmonious always—though a poetic imagination likens them to “ fragments of the milky sky itself, fallen into the cool streets and breaking into the darkened churches ” \*—the buildings mainly rely upon their masses of brown stone for any colour effect ; and it is this want in a land of colour, and among the Byzantine and Gothic buildings and their often splendid polychromatic decoration, which causes them to be overlooked by the ordinary tourist or half-educated architect. Possibly the most plausible explanation of this restraint on the part of the designers is that they were too intent upon the forms and proportions to give much heed to their enhancement by colour. The *sgraffito* decoration applied in some cases—as, for example, the Palazzo Guadagni—is just the kind of exception that proves the rule. For in this only two neutral tints are employed—the black plaster, or first coat, and the white grey second coat, which is cut away to show the design, or to form it on the black background. A blue stone, *macigno* or *pietra serena*, is frequently used in interiors, where it contrasts finely with the tan-coloured *morta* or *pietra forte*, both being quarried in the immediate neighbourhood of Florence, at Fiesole and Settignano.

Rome, as far as this first period is concerned, may be joined with Florence, for although afterwards the seat of the culminating period at the time of Raffaello and Peruzzi, there is little that one who has studied Florentine work need know

\* Pater's *The Renaissance*.

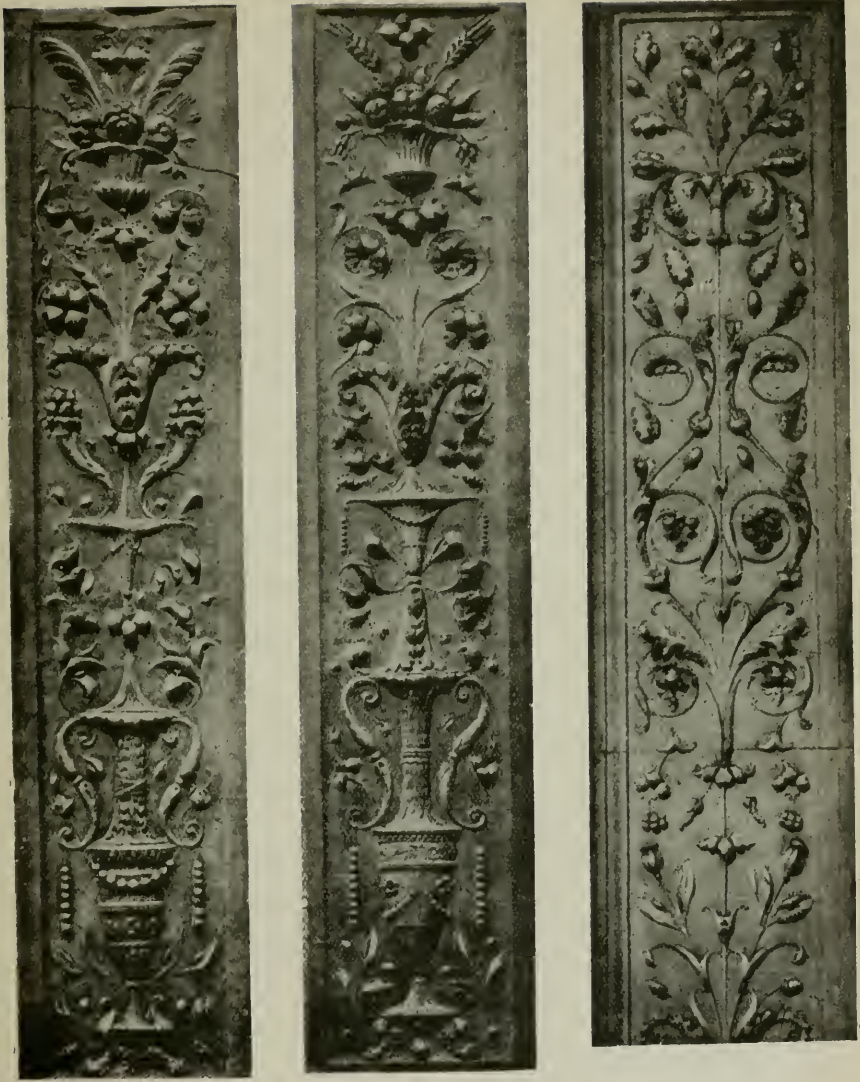
about the early Renaissance in Rome. Florence at the time was the real capital of the peninsula, Rome having fallen on evil days through the Papal schism and various misfortunes, and such artists as were attracted to Rome by Nicholas V., the *protégé* of Cosimo de' Medici, were of the Florentine school. There are a few unimportant houses of the time, mostly by Baccio Pontelli and Bernardo Rosselino of Florence, who were employed by the Popes Nicholas V. and Pius II. ; while the greatest work is probably the Palazzo di Venezia, built in



DETAIL OF DOORWAY FROM THE PALAZZO VENEZIA, ROME.

1455 by Francesco del Borgo di San Sepolcro for the Venetian Cardinal who became Pope Paul II. The detail of the doorway from this fine building bears out better than any words what has been said as to the modification of architectural forms by jewellery design and goldsmith work, for the architrave is studded with the semblance of jewels, relieved with delicate carving.

The arabesque type of ornament, though seldom employed in Florence, flourished to a greater degree in Rome and Siena, but more especially in the North, where examples abound. The doorway of the Church of Sant' Agostino, Rome, designed by Baccio Pontelli, which has a façade in form very like Santa Maria Novella, Florence, has some good arabesques in the long

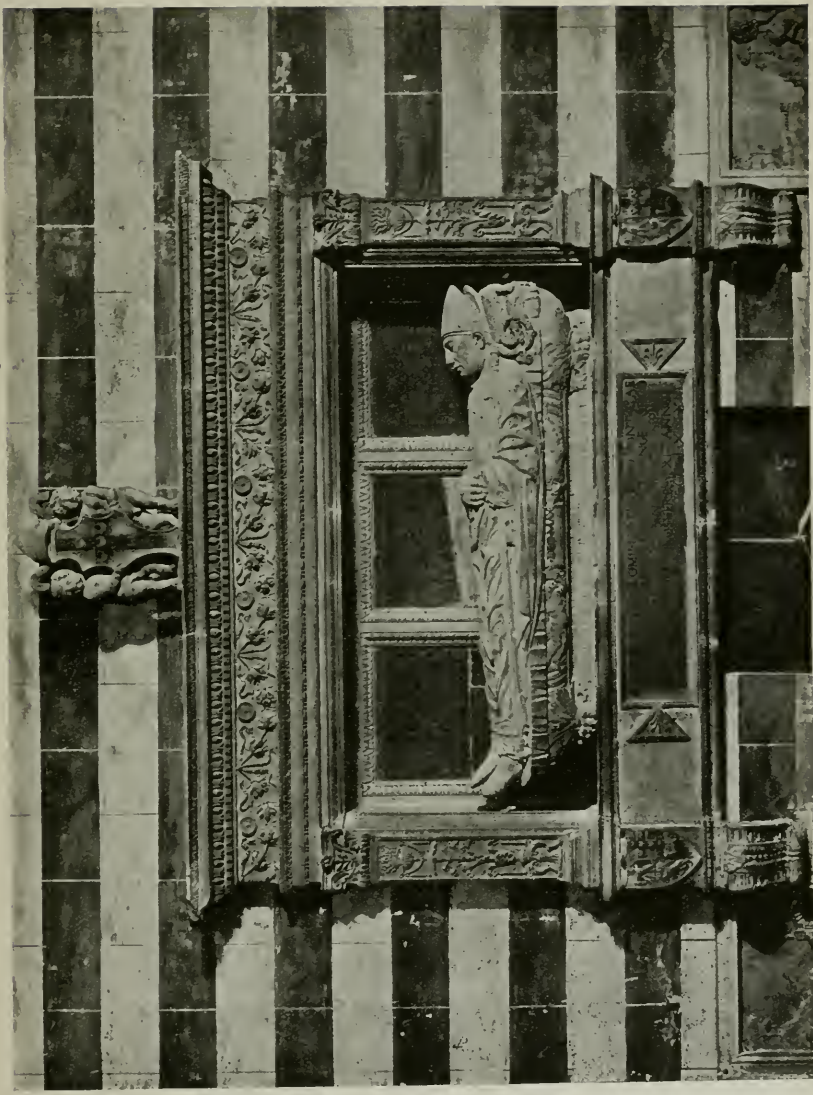


ARABESQUE ORNAMENT IN PILASTERS FROM MONUMENTS  
IN THE CHURCH OF S. M. DEL POPOLO, ROME.

*Baccio Pontelli, Archt.*

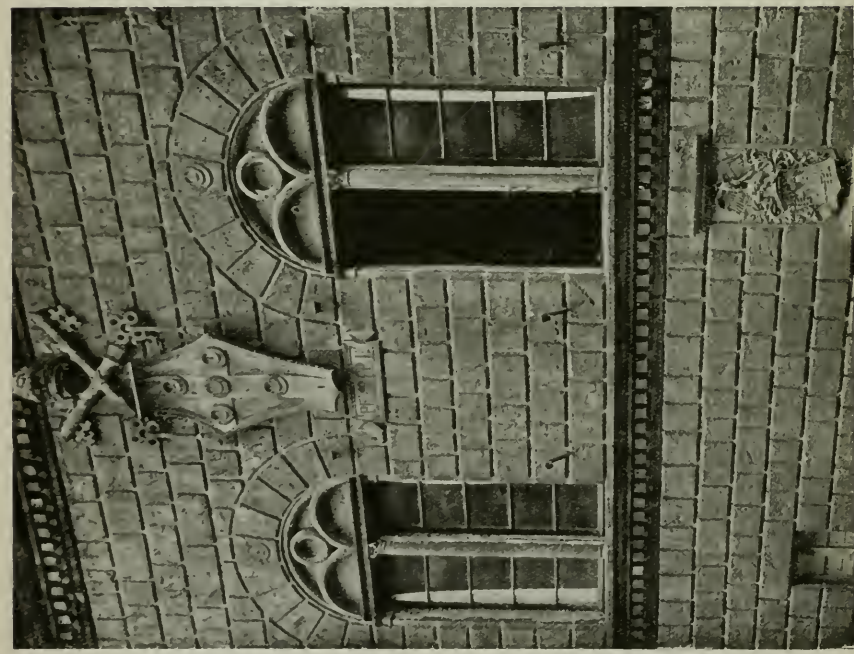
narrow pilasters under the trusses which carry the pediment, and on Plate XVIII. some are given from monuments in the Church of Santa Maria del Popolo, Rome. Floral and leaf forms were chiefly used at first, and the grotesque character afterwards developed has not yet appeared. The tomb of Bishop Tommaso Piccolomini (1483) in Siena Cathedral (Plate XIX.) shows other renderings of arabesques. The effigy is a most beautiful example of careful study and refined rendering of the human figure, and the whole monument, equally with many another from Florence and Lucca, shows the Tuscan sense of propriety, the qualities of grace and scholarship, enhanced by skilful and tender manipulation.

In Siena the fruits of Florentine influence are also seen in the splendid Palazzo Piccolomini (now the Palazzo del Governo) attributed to Bernardo Rosselino, who is supposed to have designed it shortly after 1460, having already built at Pienza a palace for Æneas Sylvius Piccolomini, afterwards Pope Pius II. The façade (Plate XX.) resembles that of the Palazzo Riccardi (Plate XI.) in its general conception, but instead of the extreme boldness and gradation of the rustications, a more uniform wall treatment is employed, in front of which, in bold relief, are carved the Siense shields with the arms of Popes Pius II. and Pius III., both members of the Piccolomini family. While departing here entirely from the system of design initiated by Alberti in the Rucellai (page 47), but followed in his palazzo at Pienza, Rosselino in many respects forestalled the Pal. Strozzi, which, though better known and built several years later, can scarcely be said to have carried the Florentine school beyond the high-water mark reached by Rosselino. Beyond the palace part of the Loggia del Papa, designed by Federeghi and built about 1460, is seen on the plate.

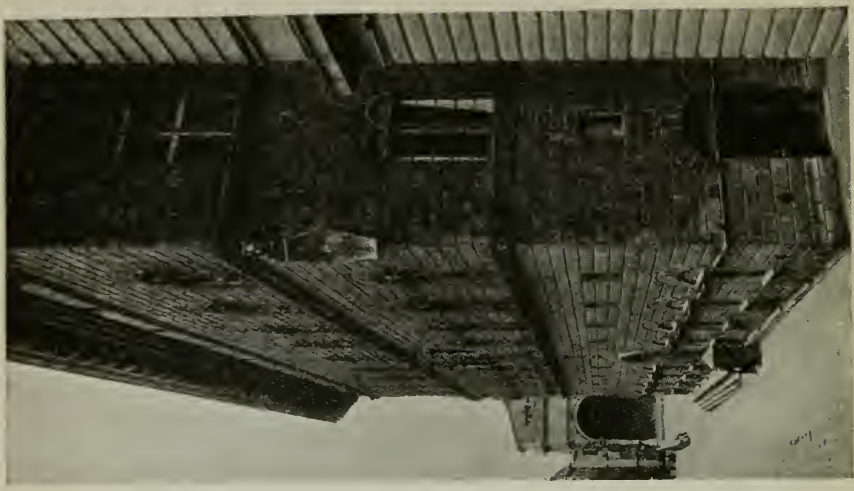


TOMB OF BISHOP TOMMASO PICCOLOMINI IN SIENA CATHEDRAL.

*Neroccio de Bartolomeo, Sculptor.*



DETAIL OF FRONT.  
THE PALAZZO PICCOLOMINI, SIENA.



ANGLE VIEW.

*Bernardo Rossellino, Archt*





### CHAPTER III.

#### THE EARLY RENAISSANCE IN LOMBARDY, VENEZIA, AND THE NORTH (1457—1525).

REASONS FOR CLASSIFICATION OF CENTRES AND DIVISION OF SUBJECT—DIVISIONS OF THE COUNTRY—RELATIONS OF THE STATES AT THE MIDDLE OF FIFTEENTH CENTURY—MILAN THE FIRST GREAT CENTRE OUT OF FLORENCE—BRAMANTE DA URBINO—THE ADVENT OF PAINTER-ARCHITECTS—FAÇADE OF CERTOSA DI PAVIA AND COMO CATHEDRAL, EXAMPLES OF A TRANSITIONAL STYLE—S. MARIA DELLE GRAZIE—S. SATIRO—THE CHANCEL—THE SACRISTY—DECORATION OF THE PILASTER—THE PECULIAR POSITION OF VENICE—A NEW ROME—ASSIMILATES THE ART OF THE MILANESE—LATENESS OF APPEARANCE OF RENAISSANCE—SOME REASONS FOR THIS RELUCTANT ADOPTION—GRADUAL GRAFTING OF CLASSIC DETAILS UPON ESSENTIALLY MEDIEVAL WORK—DOGES' PALACE—PORTA DELLA CARTA AND QUADRANGLE—S. MARIA DEI MIRACOLI—SUGGESTED BY BYZANTINE BUILDINGS, BUT WITH CLASSIC TECHNIC—SCUOLA DI SAN MARCO—PERSPECTIVE RELIEFS—RUSKIN'S CLASSIFICATION—INTERIOR OF S. MARIA DEI MIRACOLI—VENETIAN CHARACTER IN ORNAMENT—THE DOMESTIC ARCHITECTURE OF VENICE—PAL. CORNARO SPINELLI, ITS BLENDING OF FLORENTINE METHODS WITH VENETIAN GOTHIC—PAL. VENDRAMIN, A STEP TOWARDS CLASSICISM—THE GROUPING OF THE CENTRAL WINDOWS—CONFRATERNITA DI S. ROCCO—PAL. CONTARINI DELLE FIGURE—VERONA—ORNAMENT IN S. ANASTASIA AND S. MARIA IN ORGANO—PAL. CONSIGLIO—PADUA—BRESCIA—LA LOGGIA AND S. MARIA DEI MIRACOLI—BOLOGNA—PAL. BEVILACQUA AND FAVA—THE GENERAL CHARACTER OF BOLOGNESE RENAISSANCE AND OF THE EARLY NORTH ITALIAN WORK—SUMPTUOUS DETAIL AND FANTASTIC COMPOSITION—TENTATIVE, BUT FRUITFUL OF RESULTS IN TIME SUCCEEDING.

## CHAPTER III.

### THE EARLY RENAISSANCE IN LOMBARDY, VENEZIA, AND THE NORTH (1457—1525).

IN any treatment of the subject of Italian Renaissance Art it seems natural and proper to break up the whole time into three divisions—the Early, the Culminating, and the Baroque Periods. But in order to deal with these, or any one of them, in strictly chronological sequence, it would be necessary to pass from one district to another in a manner somewhat distressing to a moderate sense of locality; while such a treatment would be unscientific, in that the continuity of local progress would be interrupted, and the local colour broken. For these reasons it may be better, in dealing with each period, that its course in any district where it appeared should be considered separately. This procedure will cause us again to touch upon Florence, and to take up Rome at the point where we left off in the last chapter; and if, having fixed the source of what has been called “the foul torrent of the Renaissance,”\* we were anxious merely to follow the current of the main stream, we should simply continue the subject from that point. But having decided to stop there meantime, we now explore a kind of backwater, which has its own character and interest, and which after various modifications may be said to have ultimately found its way into the main stream at Venice. The centres of Early Renaissance architecture are not the usual elementary district divisions of Florence, Rome, and Venice, but rather those of (1) Florence, (2) Milan, and (3) Venice. Rome, as already mentioned, is almost wholly dependent upon Florentine artists of indifferent skill, for any work of this period done within its walls, most of it unimportant, and not such as to entitle it to separate classification. Rome’s time of prosperity followed later, and in the culminating period it was the chief centre; Verona for the first time, and Venice for the second time, becoming the centres of other schools. The varying prosperity of towns, together with, in one or two cases, the advent of some outstanding artist, gave

\* Ruskin’s *Seven Lamps of Architecture : The Lamp of Truth.*

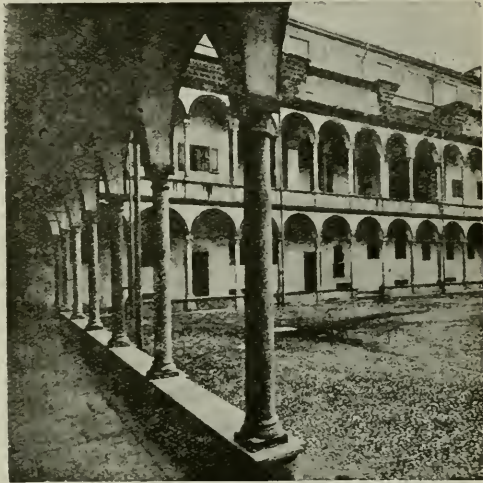
some of the cities a different importance in different times, so that in the Late Period, when we come to it, we shall find it necessary to deal with the new centres of Vicenza and Genoa, along with Rome again, and Venice for the third time. Venice is thus the only centre which presents important examples of all three periods. Every town in Italy bears the impress of the work of these times, but nearly all can be referred to the influence of the centres named at the particular periods. Adopting this treatment, a difficulty presents itself in regard to the dates. For example, the Early Renaissance in Florence ends about 1500, while in Venice it extends till 1525, overlapping the beginnings of a new development in Florence and Rome. Disorder of some sort is inevitable in any division of so complicated a matter as the Italian Renaissance, though its treatment need not be immethodical, and such a division as is here marked out will conduce to the clearest and best idea of the subject.

It is necessary to have some comprehension of the partition of the country at the time under review. Speaking broadly, the divisions of Italy retained the same configuration as that into which they had crystallized by the end of the eleventh century :—those most important to remember being the Dukedom of Milan ; the Republic of Venice ; the Duchy of Ferrara ; the district of Romagna round Bologna, with the Duchies of Parma and Modena, forming part of the Papal territory, and the Republic of Florence. Besides these, there were the smaller Republics of Genoa and Siena, and the Kingdom of Naples, that part of Italy south of the Papal states. Without a clear conception of these elements of political geography the study of the history of the times is impossible, and the variations of its architecture inexplicable.

At the middle of the fifteenth century we find Francesco Sforza, Duke of Milan, administering the affairs of his seigniory with conspicuous ability, and in 1466 see him succeeded by his son, Galeazzo Maria, a ruler who has been described as another Nero ; like him, at least in this, that with his open vices he mingled some taste for science and the arts. A close and friendly relation subsisted between the Sforza family and the Medici of Florence, and the States of Milan and Florence were more than once allied in warfare. The ambition of Venice, in the eyes of the governments of Italy, was at this time the chief danger to the

balance of power and the peace of the Peninsula. Receiving its first rebuff in the East by the irruption of the Turks in 1453, its spread of empire on Italian soil was repeatedly checked by the leagued armies of the country, and the interposition of other European powers. The governments, both of Venice and Florence, were nominally Republican, but present some striking contrasts. Above the riotous disposition of the Florentines and the undue influence of merchant princes there rested the fixed ideals of personal freedom and popular government, in great measure attained: the Republic of Venice, on the other hand, is proverbial as an expression for a tyrant oligarchy; and the lesser degree of individual liberty is written unmistakably in the Venetian art of the period. In Nicholas V. (1447—55) the Chair of St. Peter had an occupant who evinced some desire for the revival of arts and letters, but the rest of the Popes of the fifteenth century showed more interest in the aggrandizement and extension of their temporal power.

In North Italy, among the lesser powers, the Marquis of Ferrara appears to have encouraged in his territory the love of the arts, and the d'Este family, to which he belonged, were in this respect not unworthy rivals of the other reigning families in Italy. Pisa was a subject city of Florence, and Siena and Lucca, though free communities, and capable of producing a school of artists of great talents and originality, were upheld in their state of independence rather by motives of jealousy among the contiguous powers than by their own resources. Such, in brief, were the relations of the peninsular republics, duchies and kingdoms of the period at which this chapter opens.



THE SMALL COURTYARD OF THE OSPEDALE MAGGIORE,  
MILAN.

*Filarete, Archt.*

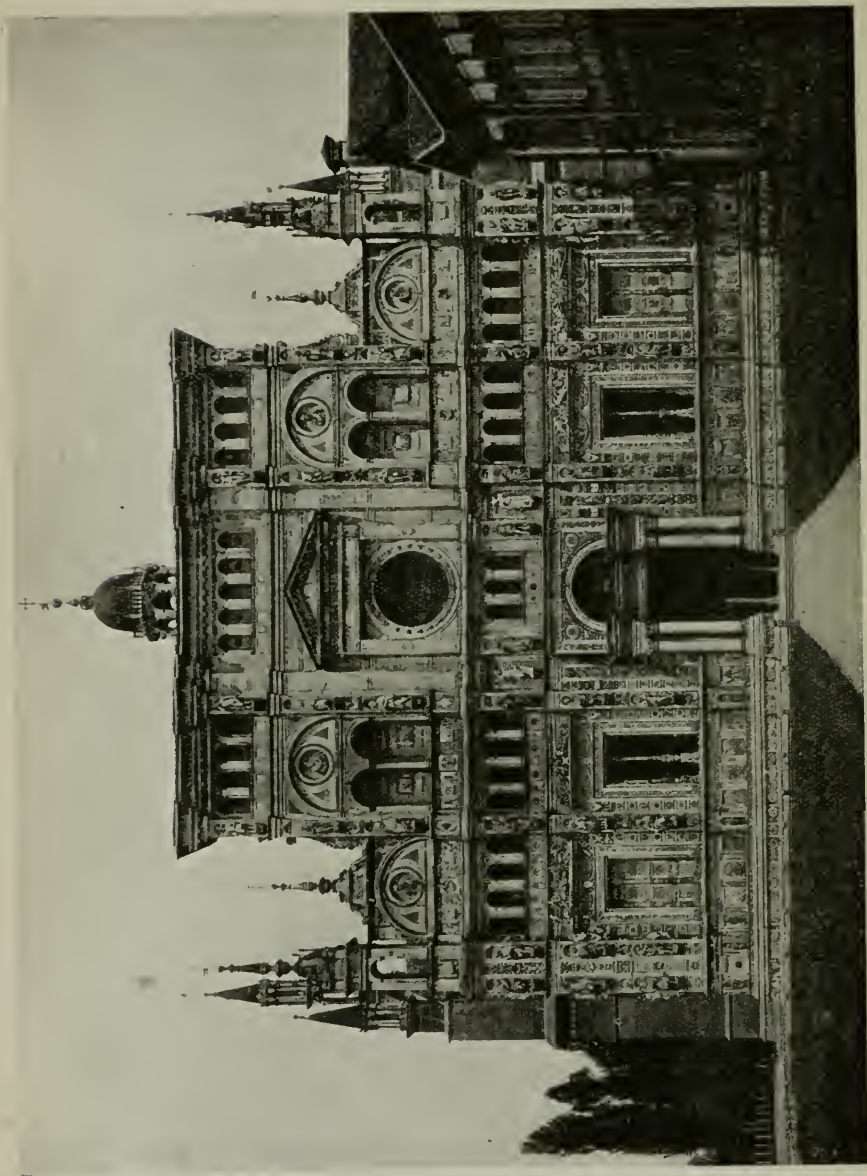
Beyond the limits of the territorial influence of Florence, Milan was the first to transplant the new growth which had blossomed in "the flower of cities." For about the middle of the fifteenth century Florentine artists were employed on various buildings in Milan; Antonio Filarete, in 1457, at the Hospital, a large building of terra-cotta, with two cortili (page 71), and Michelozzo Michelozzi at the Cappella Portinari (1462) at San Eustorgio (Plate XXI.). But the first outstanding architect with whom we meet, and almost the only great artistic personality connected, at the period, with the places we are to consider, was Donato Lazzari, more generally known as Bramante da Urbino; and since in the first part of this chapter, not to speak of the next on Rome, we shall always be coming into contact with his work, the very few facts known of his earlier life may be worth retailing.

Urbino, the capital of the duchy of that name, and the birth-place of the still more famous Raffaello, is a small town, lying some fifty miles south of Ravenna, and eighteen miles landward from the Adriatic. It was in a house just outside Fermignano, a village near Urbino, that Bramante was born (1444). The name he bears signifies, in the Italian—"longing," and his career proved it to be an appropriate appellation. Of his youth little is known but that he had instruction in painting from Andrea Mantegna at Mantua, where he may also have come under the influence of Alberti, whose church of Sant' Andrea was building in 1472. We have it, too, from the writings of almost an immediate successor (Serlio), that he was "first a painter and had great skill in perspective art before he applied himself to architecture." Architectural power seems from his days to have passed into the hands of the painters, who soon out-numbered the sculptor-architects of the Florentine school. This was not without its effect upon the art, and arose in part from the fictitious importance given at the time to the science of perspective, in which the painters were naturally more proficient. Not that it signified much in itself whether the way to the practice of architecture lay past the painter's easel or through the sculptor's *bottega*, so long as the man qualified himself as an architect. It would be a mistake to suppose, that because a few of the greatest architects the world has seen found their way through the painters' and sculptors' studios, that therefore such a training must, at any



THE CAPPELLA PORTINARI IN THE CHURCH OF SAN EUSTORGIO,  
MILAN.

*Michelozzo Michelozzi, Archt.*



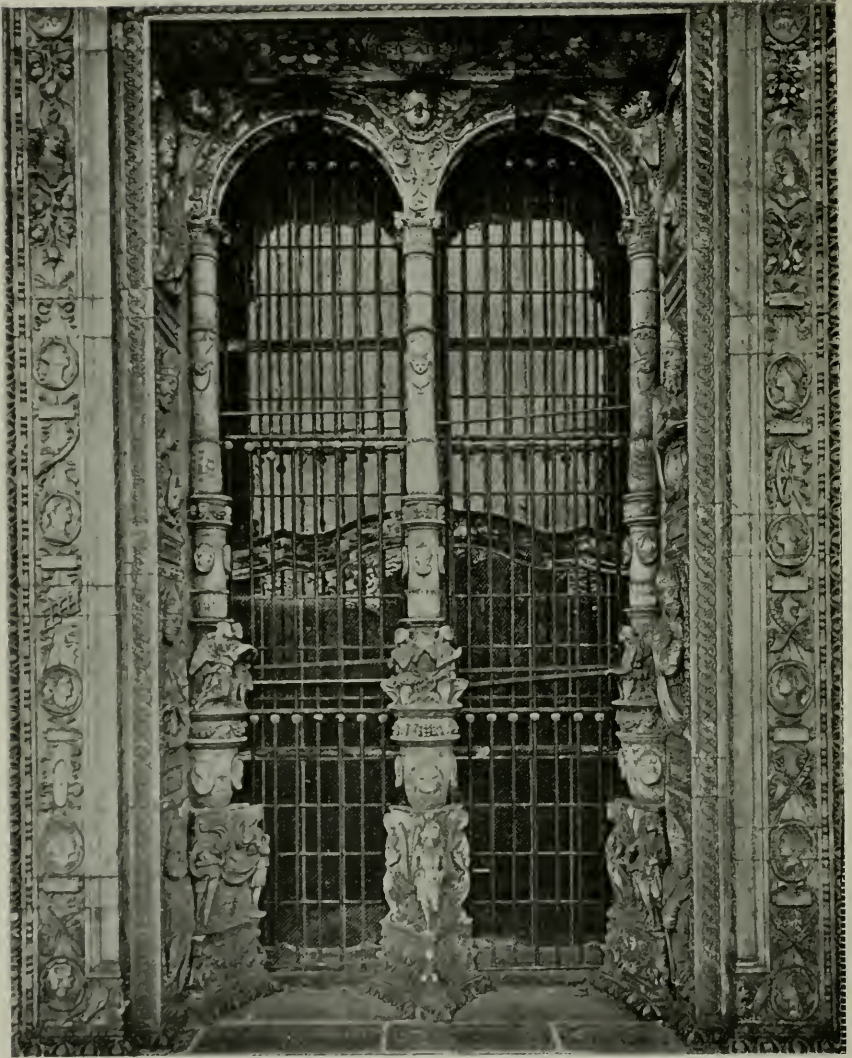
FAÇADE OF THE CERTOSA DI PAVIA.



period, best fit one for the work. These particular cases only show that special capacity under favouring circumstances will assert itself and find its true outlet. Many painters and sculptors of the era made poor architects, and hundreds of them never indicated any architectural skill whatever. The best of the architects were those who laid everything aside for their art, and became no longer painters and sculptors, but architects. It was so with Brunelleschi; and Bramante, too, seems to have laid aside his palette to give all his energies to the building art. From Milan, where he appears to have been employed from 1476 to the end of the century, Bramante went to Rome, where his first important works were the choir and cloister of the convent church of Santa Maria della Pace. These were executed under the direction of the Cardinal Oliviero Caraffa, and appear to have recommended him to the Pope of the day, Alexander VI., who, in 1500, gave him the commission to paint the pontifical arms over the *Porta Santa* of the church of St. John Lateran, a door which is opened only in the year of jubilee. This Pope afterwards appointed Bramante as an assistant architect, but it was only with the accession of Julian della Rovere (Julius II.) that his opportunity arrived. Of that potentate's ambitious schemes for a new Vatican and a new St. Peter's, Bramante had full control till the death of the Pope in 1513. It would not be fair implicitly to accept the view of Michelangelo's devoted biographer \* that Bramante was "a manœuvring and managing individual, entirely unscrupulous in his choice of means, condescending to flattery and lies," because the interests of Michelangelo and Bramante were constantly in opposition, partly on account of Raffaello da Urbino, who is believed to have been Bramante's nephew. Whatever may have been the weak points in his character, Bramante was an accomplished architect, and filled a very large space in the minds of his contemporaries. The works of his later life and his connection with St. Peter's may be left to the following chapter.

Taking leave of Bramante meantime, in order to consider some of the chief buildings in progress at the time of his early manhood in this district of Milan, we may first view the façade of the Certosa di Pavia (Plate XXII.). This part of "the most magnificent monastery in the world" was begun in 1491,

\* Symond's *Life of Michelangelo Buonarroti*.



WINDOW FROM THE FAÇADE OF THE CERTOSA DI PAVIA.

and the names of Ambrogio Borgognone, Giovanni Amadeo, and Agostino Busti have all been connected with the design of the lower portion of the front. As an example of painter's architecture (for Borgognone, at least, was primarily a painter) nothing could be finer, and it is impossible to praise too greatly the delicate perfection of the details of the lower part, though the composition as a whole is unsatisfactory. A change occurs at the level of the triforium, or frieze

of windows, and above that level the design is simpler, while the detail degenerates. The architects here were Dolcebuono and Cristoforo Solari

Broadly, the features worthy of notice are the deep buttresses, and Gothic basement mouldings, and the niches; and passing to the more classical elements, the rectangular window openings, with broad architraves, divided by an inner order of baluster, or more correctly, candelabrum shafts of magnificent workmanship, in their form suggested probably by the work of Libero Fontana,

a silversmith who had caught the inspiration of the Renaissance sooner. The candelabra (Plate XXIII.) are connected with insignificant arches, and the whole window covered with a bold cornice surmounted by a cresting, bearing some resemblance to that surmounting the Greek tomb. In one respect, at least, the façade resembles some modern work in that there is not "the indecency of a single bare square foot of wall," every available spot being filled up with figures, medallions with busts, or squares with circles of coloured marble. The body of the church was begun nearly a century before the façade, and is thus in the Italian Gothic style, so that



CERTOSA DI PAVIA, SHOWING THE LANTERN ABOVE THE CROSSING.

it lies outside our province. For although the prevalence of the round arch in the work of the nave and cloisters might lead us to assume an earlier or Romanesque period for the date of the nave, the conjecture would be erroneous, as the work was commenced in 1396. The exterior treatment of the lantern is a classical version of that of Chiaravalle hard by, and is characteristic of the district. Although the construction of the interior is Gothic, it is profusely decorated with work



CERTOSA DI PAVIA, DOORWAY OF THE OLD SACRISTY

*Amadeo, Archt.*

Scale about  $\frac{1}{4}$ th of an inch to one foot.

almost entirely in the early Renaissance style. Of such is the doorway illustrated, by Amadeo, a Lombard sculptor-architect of the period. Like the Certosa itself, the door is only beautiful up to a certain level, and falls away after that is reached. The splayed ingoing with its continuous cap, most charmingly sculptured, is a pleasing variation of the Florentine treatment. The workmanship on the lower part of this doorway, like that of the façade, is magnificent, and the delicacy of the carving unrivalled. The cresting over the door

pediment is suggestive of goldsmith influence, and if it be considered along with the crowning ornament of the windows of the façade and their candelabra shafts, some idea will be formed of the closeness with which these Lombard craftsmen were following the motifs of metal.

A building of a similar type and of this period, scarcely further removed from Milan on the other side, is the Cathedral of Como. In this beautiful building, constructed of white marble, the transitional style is really seen to better advantage than



w. j. a. del.

SOUTH AISLE WALL AND APSIDAL TRANSEPT OF THE  
CATHEDRAL, COMO.

*Tommaso Rodari, Archt.*

in the grandiose Certosa. Here again are the deep buttresses, the corbelled-out figures, the fanciful pinnacles, but the restraint of the true architect makes itself felt for the better. It is not likely to have been from lack of resources, else the pinnacles would scarcely have blossomed out in the way they do: and one of the strong points of the design is the massive solidity



EAST END OF THE CATHEDRAL, COMO.

*Rodari and Solari, Archts.*

and simplicity of the lower part of the building as opposed to the delicate richness of the sky-line (see Plate XXIV.). Spanish influence has been suggested, but so far as work of a similar type is concerned, Spain was at least twenty-five years later, and there is no doubt that this originated in Italy. The south doorway (Plate XXV.) is attributed to Bramante (1491), and it



SOUTH DOORWAY OF THE CATHEDRAL, COMO.

Bramante, Archt.



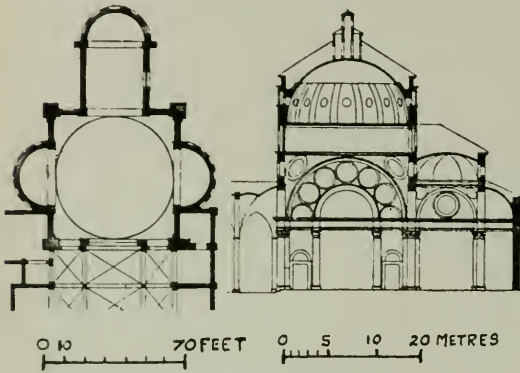




THE EAST END OF THE CHURCH OF SANTA MARIA  
DELLE GRAZIE, MILAN.

*Bramante, Archt.*

may be that to him also we owe the elevation of the south aisle wall. The composition of the door is of a type in which Bramante delighted, consisting of two concentric arches on pilasters joined by a series of seven four-sided panels, the reveal being left square. The lunette is occupied by a sculpture-picture of a favourite subject, the "Flight into Egypt." The church is cruciform in plan, resembling the Cathedral of Florence, on a much smaller scale, and the triapsidal arrangement is common to both. The greater part of this building, including the transepts and choir, was the joint work of T. Rodari and C. Solari, Lombard architects of the latter part of the fifteenth century.



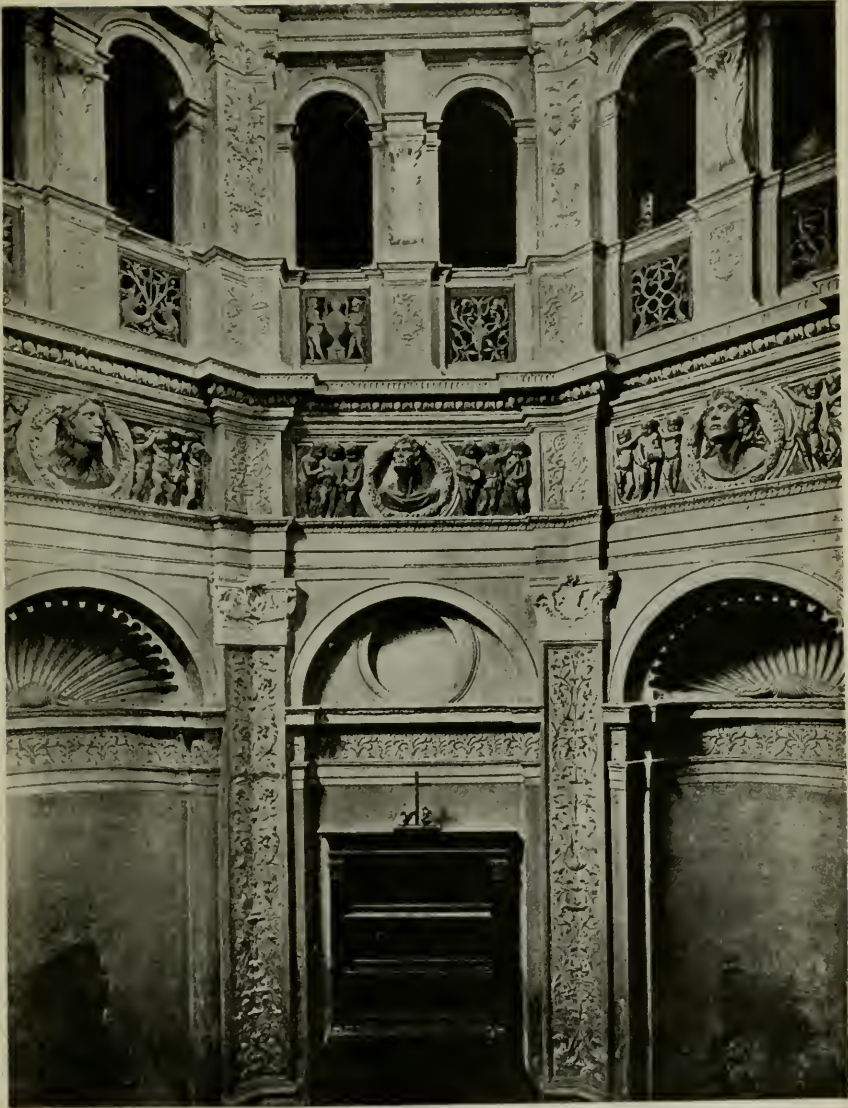
S. MARIA DELLE GRAZIE, MILAN. PLAN AND SECTION OF THE EASTERN PART OF THE CHURCH.

*Bramante, Archt.*

Part of the better known abbeychurch of Santa Maria delle Grazie at Milan (Plate XXVI.) is always ascribed to Bramante (1492). Over a basement of rich mouldings there rises a series of rectangular recesses in close juxtaposition, some of which are made use of as windows, the others

having been evidently destined for some kind of decoration. The stage above is divided by pilasters on pedestals, with an intermediate baluster shaft over the centre of the space below, an arrangement which seems to have been a favourite one with Bramante. In place of the semidomes of Como, the apsidal chapels are covered by a simple, boldly projecting tile roof. That the upper parts of the church were erected by Bramante is not so probable; they are, however, typical of the district, and in harmony with the rest of the work. Whether or not the design as it is now realised is the work of Bramante, the Early Renaissance does not furnish a composition more happily inspired.

The Church of Santa Maria presso San Satiro (which henceforward we shall call San Satiro for brevity), in the same city, has also been attributed to Bramante, and with regard to the



SACRISTY OF THE CHURCH OF SANTA MARIA PRESSO  
SAN SATIRO, MILAN.

*Bramante, Archt.*

sacristy, there can be little possible doubt that he was its designer. The remarkable point about this interesting church (begun about 1474) is that, owing to some re-arrangement of adjoining streets, the architect having built his nave was left without room for a sanctuary. The manner in which this little difficulty was overcome is so remarkable, that it will not so much as be guessed at by those who have had no information on the point. It was, in fact, to construct in low relief a sanctuary with its ornament and decoration in perspective. The effect of this, seen from the middle of the nave, may be tolerable, but when viewed from other parts, its effect may well be imagined.

Bramante had doubtless seen or heard of the earlier octagonal sacristy at Santo Spirito in Florence, and in the case of the Sacristy of San Satiro (1498) he adopted the octagonal form with semicircular niches on a small scale (Plate XXVII.). The proportions differ, the Milanese example being higher in relation to its diameter, consequently the side of the octagon is much attenuated. Probably for this reason Bramante employed a single pilaster bent to the angle, instead of pilasters coupled near the corners, leaving the angles free as in the Florentine example (page 55); and by this he secured a much greater appearance of rigidity and unity of design. At first glance the arrangement startles, but on closer acquaintance its reasonableness is forced in upon one, and it is impossible not to admire the resource by which the difficulty is overcome, even if the expedient itself be not approved. The breaking back of the entablature over the pilaster, in this case, is a masterly touch. At first sight it would seem as if the awkwardness would half disappear if the entablature had been carried round without a break, supported on the angle pilasters; but consideration will show that it was necessary to carry up these lines, so bringing the pilaster in harmony with the entablature, connecting it with the upper tier, and giving force and strength to the angles. From the clever way in which this difficulty is surmounted alone, one would be inclined to accept the view that the architect of the sacristy and the constructor of the perspective sanctuary were one and the same. The shell ornament does not seem to have occurred to the Florentine architects as a very suitable ceiling for a semicircular niche, but it is here very skilfully employed, carried as it is upon a recessed order, and

surrounded by a relieved archivolt. A departure from the sacristy of Cronaca is the rich triforium treatment of the first-floor storey; and a striking peculiarity are the large leaf consoles taking the place of the pillar or candelabrum pillar, which in early work of Bramante we might naturally expect to see. The light in this case is derived wholly from elliptical openings in the sides of the cupola. Ambrogio Foppa (nicknamed Cara d'Osso—bear's face), a native of Milan,\* modelled the splendid frieze of child figures and great heads in terracotta, overlaid with bronze. Recollecting what has been said about the characteristics of Florentine work, it will be seen that the decoration of the main pilaster with arabesque ornaments indicates a change. The Florentines seem to have felt the arabesque out of place in a pilaster, where strength, or the appearance of it, was required, as, for example, in the Florentine example referred to (the Sacristy of Santo Spirito), where the pilasters are fluted. But Bramante seems to have overcome such scruples, if he ever had them himself, and from this time for half a century, the ornamental pilaster, perhaps unfortunately, became an indispensable feature of North Italian work.

Leaving the immediate surroundings of Milan we might travel through Lombardy by way of Bergamo, Brescia, and Verona, and by gradual change of feature and treatment, scarcely be conscious, on arrival at Venice, of any distinctive character separating the Milanese and Venetian schools. Their individuality will appear more clearly if we transport ourselves at once to Venice. A few sentences are, however, necessary to explain the peculiar position of this capital.

The Republic of Venice reached the pinnacle of her greatness about the end of the fifteenth century, having extended her dominions seawards to Dalmatia and Crete, and landwards to Padua, Vicenza, Verona, Brescia, and as far as Bergamo, almost at the gates of Milan. These Italian cities were all acquired during the fifteenth century, and in the market-place of each of them was set up the Lion of Saint Mark in token of their subjugation. We naturally, therefore, look for, and find in these towns signs of Venetian influence during that period, and for some time afterwards. But there is another side to the shield. Conquerors have always been willing to learn art from

\* *Memoirs of Benvenuto Cellini.*

those they have been able to subjugate, and the successful feuds with the Milanese were the indirect means of introducing much Lombardic influence into Venetian territory. The architect of the Porta della Carta, for example, was a native of Bergamo, and the Lombardi family, who so enriched Venice with their works, belonged probably, as the name suggests, to some part of Lombardy. In this, as in other tendencies, Venice very much resembled Rome, which gathered to itself, in the time of its greatness, the styles of the known world. For Venice was another meeting-place of East and West, in its early years assimilating Byzantine and Arabic, and now in the sixteenth century turning to amalgamate with its own heterogeneous styles, the rising renaissance art of the Milanese: not that of Florence, be it observed.

Among the first things that strike one in studying this matter, is the fact that the first appearance of a truly Renaissance building in Venice is so late as about 1470. When it is remembered that Brunelleschi had opened his career by building the Pazzi Chapel at Florence in 1420, that the Palazzo Riccardi dated from 1430, and that eager hands all over Italy were carrying on the style Brunelleschi had initiated, it is remarkable that fifty years should elapse before its adoption at Venice, and that it should reflect so little Florentine character. Various circumstances unite to account for this, and a very brief outline of its history will serve to make it comprehensible.

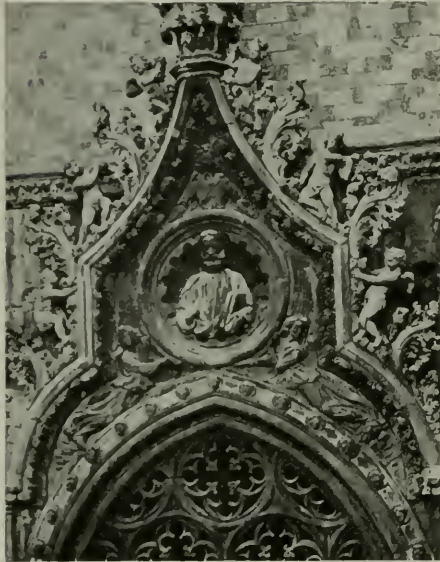
The original stock, from whom Venice takes its name, were the Veneti, who peopled the district round Padua, on the mainland, in very early times. In the second century before Christ they concluded an alliance with Rome, and in the time of the emperors the district prospered greatly. On the irruption of the Northern hordes, Padua, the capital, and after Rome the wealthiest town in Italy, was destroyed, a remnant of the inhabitants taking refuge in the islands of the Lagune, where they came under the protection of the Eastern Emperor, who was represented by an Exarch at Ravenna. Rudely separated from their native soil, they began life anew on the desolate mudbanks of Torcello and Rivoalto, and out of hardness and toil and obscurity proceeded the greatest of the mediæval republics. By the time of the fifteenth century Venice was the emporium of the commerce of Europe, and had great power and influence

both by land and sea. Its history was therefore of a unique character, and in relation to such ancient cities as Florence and Rome, it stood much as America stands to the older powers of Europe. The enthusiasm begotten of a newly discovered antiquity of renown was lost upon the Venetians. They had no part in a great Etrurian civilization, from which even Florence felt proud to claim descent; nor could they ardently join in the contemplation of the past glories of a world-wide empire. Instead of the shadow they had the substance, and if in the fifteenth century they had not surpassed the conquests and greatness of ancient Rome, they may have fondly imagined that they had. Thus the element of sympathy was wanting, and it was possible that they had a touch of contempt for the Florentines, in so far as they lived in the past among the ancient manuscripts, rather than in the present. But a more potent cause of contempt presents itself in the events of the period. In 1438 the Florentines most generously came to the assistance of the Venetians in endeavouring to preserve Bergamo and Brescia, threatened by the Duke of Milan, and for several years they fought side by side against the Milanese. Various circumstances led the Florentines to take another view of things, and promptly to go over to the enemy. In retaliation the Venetians, about 1440, published a decree expelling every Florentine, and forbidding them the exercise of any commerce within the town. The war between Venice and Florence, in 1467, was a farther result of this bitterness, though directly instigated by the exiles from Florence. No territorial changes resulted from this "war," which, "in accordance with the custom of the times," \* did not occasion a single death, and consisted of "some slight skirmishes," and the wounding of a few horses, each side behaving with quite remarkable cowardice; but it had its effect in still farther alienating the two powerful neighbours. Altogether it is not surprising that Venice should have drawn her architects and the forms of her architecture, not from Florence directly, but rather from the districts of Lombardy which she had conquered and naturalized, although, as we shall find, she put her own stamp upon them.

It has been shown that there was no transition in Florence. Although Brunelleschi frequently retained Gothic ideas and

\* Machiavelli's *History of Florence*.

systems, his personal study of the antique forms at Rome had led him to attempt nothing less than their restoration in purity ; and some of his pupils and successors in Florence went even farther, and attempted not only the revival of the technic, but of the Roman architecture. But one can readily understand that in the more remote parts of the country the new or resuscitated forms would graft themselves upon those in use, not, perhaps, so much because their architects loved them, as that they could not resist the tendency towards their reproduction. The



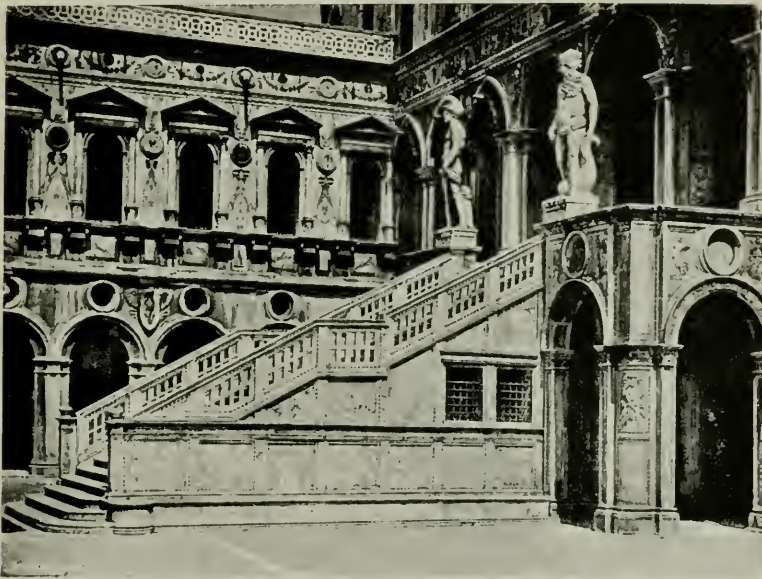
DETAIL OF THE PORTA DELLA CARTA,  
DOGES' PALACE, VENICE.

first indication of this in Venice is to be found in the western or Piazzetta façade of the Doges' Palace, though at first sight or in general form there appears nothing classical about it. Part of this was built between the years 1424 and 1442 in continuation of the Gothic palace, thus beginning a little later but almost coincident with the building of Brunelleschi's dome, and classical churches. And even at this date there is nothing in the elevation to justify its being classified as transitional work, although in the details of the capitals of the eleven bays next to the entrance, there is an absence of the symbolism which characterises the series on the sea front, and the introduction of classical subjects.\* But in the Porta della Carta (so called from the cards or placards announcing the edicts of the Republic) omens more unmistakable of the new art influence present themselves. The composition is wholly Gothic, but signs of classical influence are observable in the treatment of the mouldings and in the shell, though this form might at

\* Ruskin's *Stones of Venice*, in the second volume of which there is a remarkable account of these sculptures.



any time be looked for in a city whose boundaries were the salt sea waves. And a stronger indication of classical feeling is the admixture of cupids among the leaves, for in the words of an observant writer, "it was already the time of the Renaissance, and all the uncleanly gods of the heathen, with all their fables, were coming back, for the diversion and delight of the licentious and learned" (!).\* This was the work (1439—43) of Bartolomeo Buon, the Bergamo architect already mentioned. The name is inscribed on the lintel of the door below, simply "Opus



GIANTS' STAIRCASE, DOGES' PALACE, VENICE.

Bartolomei." In the interior of the court there are clearer signs of Renaissance influence, but this is some fifty or sixty years later in date, and after buildings on purely classical lines had been erected in Venice. Even then, however, the pointed arch has been constructed, so firm were the roots of the Venetian Gothic. The little façade beyond the Giants' Stair is worthy of notice, being the work (in 1520) of another Bergamo architect, known as Guglielmo Bergamasco, and the detail of the window gives a good idea of the character of his work. The staircase itself belongs to the end of the fifteenth century,

\* Mrs. Oliphant, in *Makers of Venice*.

and was executed by Antonio Bregni (Rizzi); but Sansovino's statues of Mars and Neptune, from which it derives its name, belong to the middle of the sixteenth century.



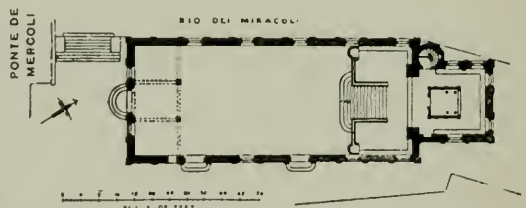
WINDOW IN THE CORTILE OF THE DOGES' PALACE, VENICE.  
*Giuglielmo Bergamasco, Archt.*

although even from the exterior we can see that is not carried upon arches; in fact the position is unusual, being above the sanctuary. The

composition from this point of view (page 91) is extremely pleasing. The simple and artless way in which the coloured marbles are inlaid, both exter-

nally and internally, is delightful. In examples only a few years later we find them framed and suspended with ribbons in a somewhat ridiculous fashion. But what can be said of the design of the principal elevation (page 92)? It has suffered from modern

Almost fresh from the Church of Santa Maria delle Grazie at Milan, and Bramante's Sacristy of San Satiro, let us visit a church at Venice, one of the earliest and best examples, Santa Maria dei Miracoli, begun six or seven years after those Milanese buildings. The first thing that will strike one is the shape of the cupola, which suggests the domes of St. Mark. Like the domes of St. Mark, too, it is over a square plan,



PLAN OF THE CHURCH OF S. MARIA DEI MIRACOLI, VENICE.  
*P. Lombardo, Archt.*

restoration, but under no circumstances can it be considered as a successful composition. The fact is, that the church exterior was to the early Renaissance architect his most difficult problem, and he never succeeded in solving it. There is scarcely so much as an attempt in Florence—the Church of the SS. Annunziata is smothered in a long and deep portico mainly of the seventeenth century, and the San Salvatore del Monte is severely plain and almost barn-like, despite some merit. To such exteriors this one bears no resemblance any more than it does to the Certosa or Santa Maria delle Grazie. Whence then had Lombardo his prototype or suggestion for this exterior? A reasonable theory is that these scattered pilasters are really the classicising of the Romanesque pilasterstrips, such as may be seen at San Zeno, Verona, or on the earlier buildings of Ravenna, where they are simple brick projections, joined by round arches. As for the round roof and pediment, we do not meet with them in other parts of Italy in early Renaissance work, and it is quite ap-

parent that the form is suggested by the Byzantine roofs of St. Mark's. The facts seem to be either that Pietro Lombardo had but a hazy idea of what classical architecture was, or that he was even less desirous than Brunelleschi of constructing a Græco-Roman edifice. It appears that he sought to purify the current architecture of Venice, and to get to the root of things. In so doing he traced the strips to the pilaster, and in the ogee sky-line of St. Mark's he found a corruption of the true late Roman form



S. MARIA DEI MIRACOLI, VENICE. EXTERIOR OF THE SANCTUARY.

*P. Lombardo, Archt.*

of roof, which he restored in comparative purity. For it need hardly be explained that the roofs of St. Mark's, like genuine Byzantine roofs, and, to go further back, like the roofs of the Basilica of Constantine and the Roman baths, were round wagon-vaults, showing both internally and externally.

If further proof were wanting that the type of the early Venetian Renaissance was not something outside Venice, not Greek nor Roman buildings, surely the Scuola di San Marco

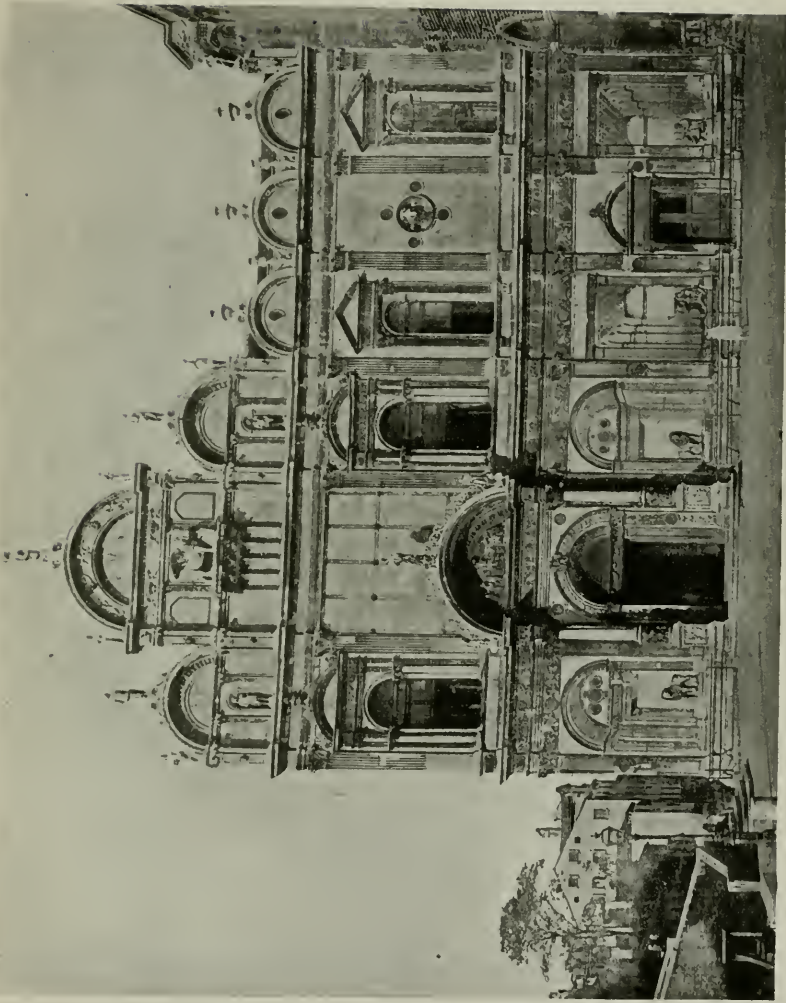


FAÇADE OF SANTA MARIA DEI MIRACOLI, VENICE.

*P. Lombardo, Archt.*

(1485) (Plate XXVIII.) would be sufficient to carry conviction. The likeness to the façade of the Cathedral of St. Mark is strikingly close, and there can be no doubt that to a certain extent it formed the model on which this curious structure was designed. We cannot say that it shows an advance upon its prototype, but its designer (Martino Lombardo) was honest in his aim of refining the proportions, and

purifying Byzantine detail, having traced it back to its classic source. There certainly never was a building quite like it in Rome, or Roman Italy, and it is on the whole the most fantastic work of the early Renaissance. One remarkable feature about the front is the attempt to picture a colonnade in perspective relief. Even in this the recessed doorways of St. Mark's are suggested. The building is about ten or eleven years later than San Satiro at Milan, and it is possible that the monstrous idea originated there, though



THE SCUOLA DI SAN MARCO, VENICE.

*Martino Lombardo, Archt*

in this case without the excuse it had in Milan, where it was forced upon the architect, and was merely an expedient to overcome a serious difficulty. But such caprices were not uncommon among the architects of the time, and in many similar ways did they exhibit their delight at the discovery of their ability to represent on a limited plane surface the effects of distance and foreshortening. "How charming a thing is this perspective; oh, if I could only get you to understand the



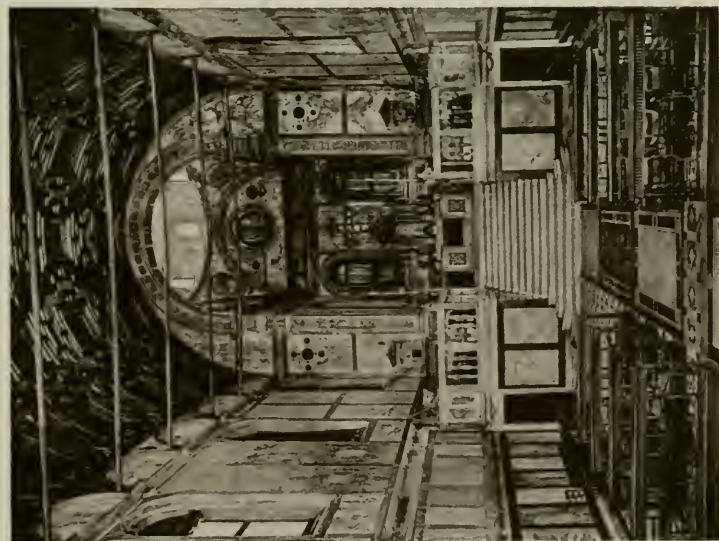
CAPITAL AND ENTABLATURE, CHURCH OF SANTA MARIA  
DEI MIRACOLI, VENICE.

*P. Lombardo, Archt.*

Scale  $\frac{5}{8}$ ths of an inch to one foot.

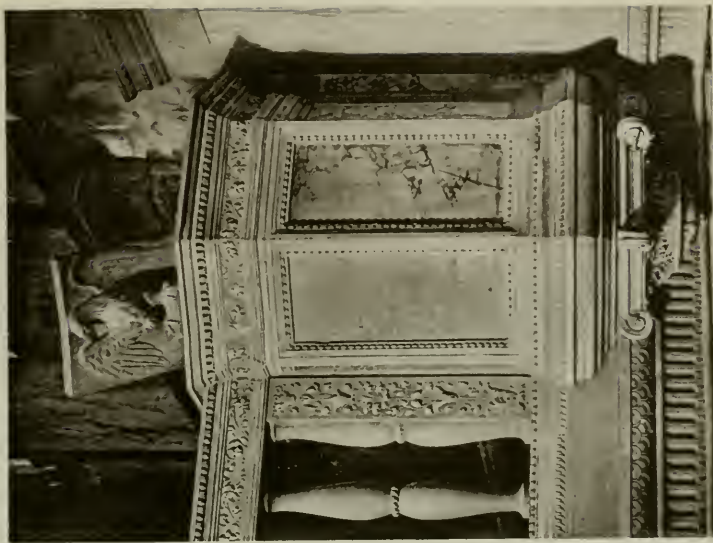
delights of it!" the painter, Paolo Uccelli, who was the first to apply it to advantage, was wont to say to his wife when she nightly called him from his arduous labours to repose. So entirely did he give himself up to the fascinating pursuit that he failed to rise above mediocrity in his art, notwithstanding great inventive abilities. And so it might be said that these architects, in their huge delight in the new science, had by its abuse imperilled their own reputation and that of their works

for anything else but oddity. There is often more than one way of classifying an object or a series, and one need not then be surprised to learn that Ruskin classifies this and the other buildings of our subject along with the "Gothic School," and as "consisting of its first corruptions." No architect will hold this view for a moment, for he knows that between the Doges' Palace façade and such a one as this there is nothing less than an architectural revolution; but the terms may be transferred to a bit of building adjoining the façade, which is strictly



INTERIOR VIEW.

SANTA MARIA DEI MIRACOLI, VENICE.



DETAIL OF AMBON

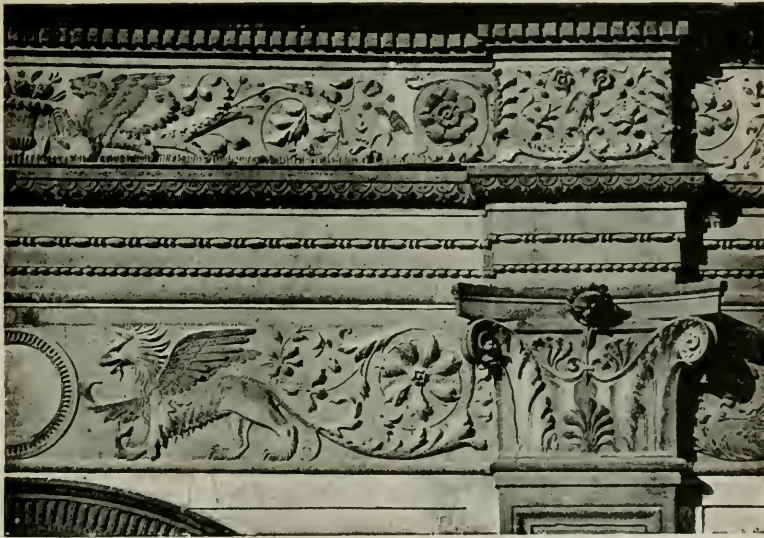
Pietro Lombardo, Archt.





transitional, and may be so classified—the doorway, namely, of the Church of Santi Giovanni e Paolo, with its pointed arch springing from an entablature of classic form.

In the interior of the Church of Santa Maria dei Miracoli, the architect shows much more skill than in his treatment of its exterior. The work is of a very high order indeed, and one of the finest examples of its kind. The whole walls are lined with marble slabs, separated by stiles of slight projection, and of a stronger colour, in most severely simple rectangles. All the carving on the white marble pilasters and doorways is

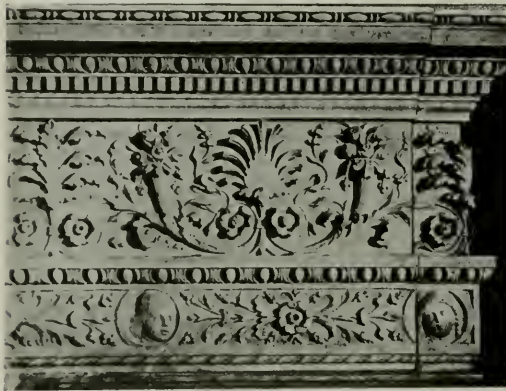


CAPITAL AND ENTABLATURE, SCUOLA DI SAN MARCO, VENICE.

*Martino Lombardo, Archt.*

of the most refined and delicate description. The roof is barrel vaulted, being also round outside, and at the springing internally rises from an arcade formed of small transverse coves (Plate XXIX.). The arrangement of the sanctuary and the two ambones with the doors right under is unique, but the high and steep stairway recalls the rude flight of steps which intersects "the stern ledges that sweep round the altar of Torcello." Changed, however, is the disposition of the arrangements from the mother church in the ninth century, where the bishop sat in the east end of the apse facing the people, the altar being in front of him. Here the priest perforce turns his back to the

people, and all the change from the Communion to the Mass is manifested ; in such ways does architecture chronicle history. At the other end square marble pillars support a gallery, which is screened off from the rest of the church, forming a separate room. The illustration (page 94) is of the exquisite frieze and capital from the arch between nave and sanctuary, among the most beautiful of the period anywhere. The style is usually called by ornamentists the *Cinquecento*, but the finest examples belong to the last quarter of the *Quattrocento*, or the *fourteen hundreds* (or, as we call it, *fifteenth century*) ; and there is possibly more of the arabesque ornament in Italy belonging to the *Quattrocento* than the *Cinquecento*. This delightful example



ENTABLATURE FROM MARBLE CHIMNEY-PIECE, DOGES' PALACE, VENICE.

*The whole chimney-piece is illustrated on page 97.*

is distinguished by a simple naturalism, as in the treatment of the leaves and birds, and in the amphibious element appropriate to the Venetians. The distinctive Roman enriched mouldings of the architrave and cornice are tenderly sculptured as they never were in Rome, whilst the frieze is under-

cut like most Venetian work, but in a most reserved and delicate manner.

Another example of the beautiful detail characteristic of the Venetian work of this date is given (page 95) from the Scuola di San Marco, but an even finer piece of Venetian carving is seen above in the entablature from the chimney-piece in the Doges' Palace, which is illustrated on page 97. Here, instead of the low relief of Florentine work, there is bold undercutting, the forms of the foliage and the whole feeling suggesting sea-weed as much as anything, and it is quite likely that it may have been inspired by that form of vegetation, the most familiar to the Venetians, as was the acanthus to the Greeks, or the oak leaf to the English. The marble brackets and attached shafts sup-

porting the entablature are very daintily executed pieces of work, showing considerable freedom and appropriateness of design. The architrave, too (page 96), with its little roundels containing heads in bold relief, is an excellent example of the beautiful craftsmanship which abounds in the buildings of the early Renaissance in Venice.

The Grand Canal, the finest curved street in the world, is lined, almost from end to end, with the palazzi of the great Venetian families. These are of all periods, from the Byzantine to the eighteenth century, but there are few indeed, which in simple grace and beauty can vie with the Palazzo Cornaro - Spinelli (page 98), pre-



MARBLE CHIMNEY-PIECE IN THE DOGES' PALACE, VENICE.

sumably a work of the Lombardi. The designer had some notion of the work at Florence initiated fifty years before; at least, one would be inclined to so infer from the rusticated basement, of which this is the first example in Venice. The free distribution of the windows in the basement is interest-

ing, and shows the advantage of being sometimes relieved of the Orders. These are employed only in the form of pilasters, strengthening and stiffening the angles. The plain wall space between the windows gives relief, and sufficient contrast is afforded to the two similar upper storeys by the varying shapes and projections of the balconies, together with the simple entablature of small projection which crowns the façade. The trefoil balcony is a beautiful feature, but what should be specially noticed is the Gothic roundness of the sections of

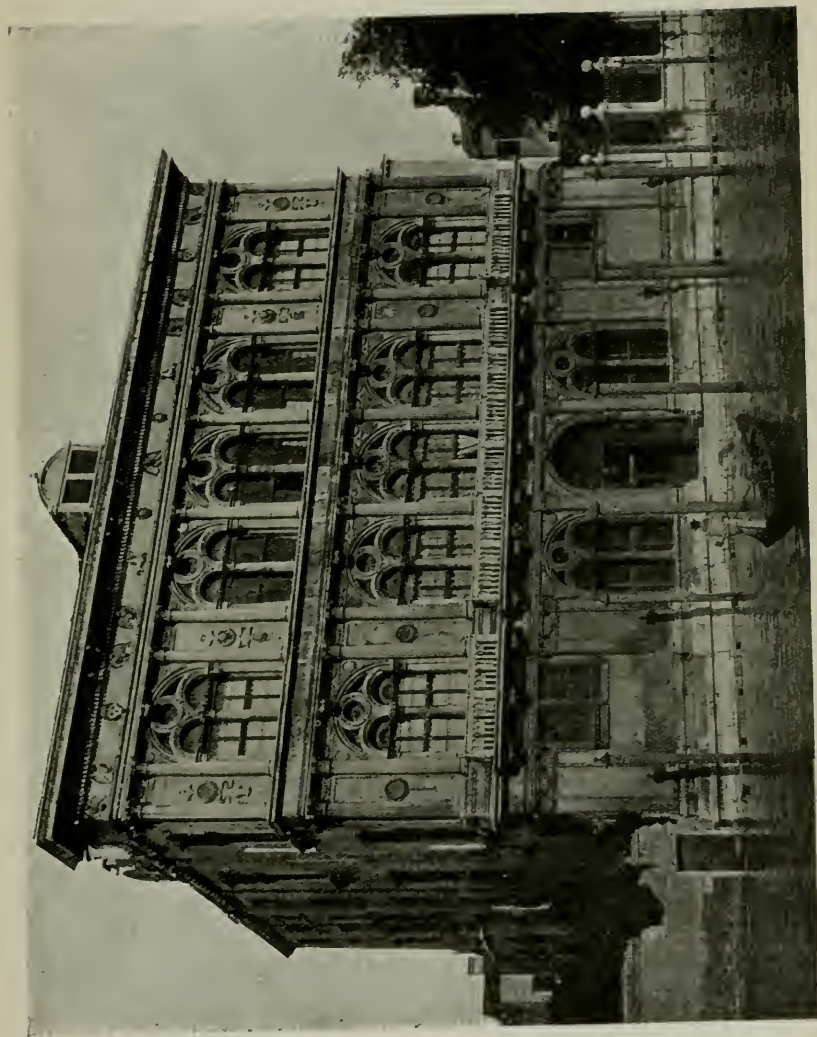


PALAZZO CORNARO-SPINELLI, VENICE.

the window tracery bars, and the delightfully natural leaf form of the "eye," which in other examples becomes a circle. In dimension the façade makes a perfect square of just sixty-one feet.

The Palazzo Vendramin (Plate XXX.), by Pietro Lombardo (1481), is another of more advanced character, but still within our limits. The tracery has assumed a more classical character,

in so far as the tracery bars are flatter in the face, partaking more of the nature of archivolts, and the "eye" is deprived to a circular form. The Orders are applied throughout, and the monotony of an equal division of height to some extent avoided by the introduction of a balcony at the principal floor, and the irregular and massive treatment of the basement, while in horizontal spacing it is counteracted by the grouping of the central windows in the manner characteristic of all Venetian building of every age. This irregularity, which has given to Venetian domestic architecture much of its charm, arises in a



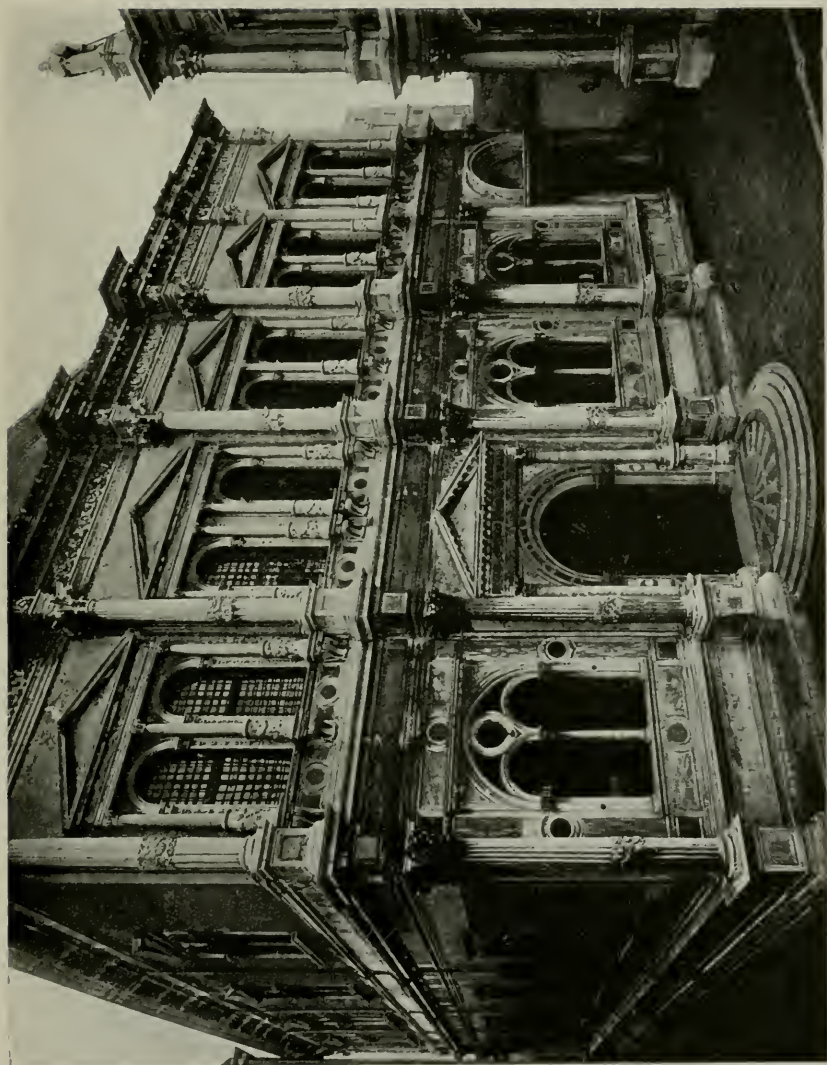
THE PALAZZO VENDRAMIN, VENICE.

*Pietro Lombardo, Archt.*

very simple way. These Venetian palazzi were nearly always detached blocks, and light was to be obtained from the sides as well as the front and back. Instead, therefore, of two suites of rooms, one behind another, lighted, one from the front and one from the back, the habit was formed of having three parallel suites, extending from front to back, the central one being the grand hall, occupying sometimes the full depth of the building, and lighted from front and back. It was thus necessary to secure as much light as possible for the hall at each end, and so the windows were massed together in the centre of the façade. The plan and section of the larger Palazzo Cornaro (Plate LVIII.) will give some idea of the prevalent arrangement.

With the exception of these palaces there is no more representative work of the early Renaissance in Venice than the Confraternita di San Rocco (begun 1517), and nowhere is the exuberant imagination of the artists displayed to better advantage. Especially is this the case in the façade to the little courtyard, with the broken entablature and detached columns, which is shown very clearly on Plate XXXI. The most singular feature is the wreath round the fluted pillars, one being of interlaced vine, another of laurel, and another of oak. The abacus of the capitals is supported by figures at the angles, and at the corners of the plinth, where in mediæval work one sometimes finds the spur, are carved animals, elephants, lions, bears, four inches high. Less interesting, but showing excellent treatments of window, are the other façades. The sections of the jambs are particularly good, and the lower window a capital example of the Renaissance tracery. The upper window and the classicised niche are also worthy of study, but are not so happy as the lower window, which is almost certainly inspired by the Palazzo Cornaro-Spinelli.

The Palazzo Contarini delle Figure (page 102) is also of this period, though possibly a little later than any of the other domestic examples mentioned. The traceried windows have been given up, and single windows of very high proportion substituted. The central windows are grouped, as usual, but the pediment uniting them is in this connection an innovation, and not a very happy one. Between the windows of the mezzanine over the water storey, and between the arched windows of the top floor, are the pateræ and oblongs of coloured marbles, already referred to in connection with the Miracoli church,



THE CONFRATERNITA DI SAN ROCCO, VENICE.

but in this case framed with mouldings and tied up with ribbons. Striking features in the principal storey are the trophies suspended from the tops of trees, off which the branches have been lopped, with just a stray leaf delicately carved, here and there, almost upon the wall surface. Ruskin has suggested that it is as if the workman had intended to



PALAZZO CONTARINI DELLE FIGURE, VENICE.

leave us an image of the expiring naturalism of his so-styled "Gothic School."

In the towns lying between Venice and Milan, as has been already indicated, the character of the work suggests influence from both sides. Verona, almost the first town we come to travelling westward, has in the little Cappella Gesú, in the Church of Sant' Anastasia, some of the richest ornament of the style. The finish of much of the elaborately carved marble work is probably carried too far; it is advanced work, and almost out of our limits. The lectern, choir stalls, and other *intarsia* and carved woodwork (1499), in Santa Maria in Organo,





THE PALAZZO DEL CONSIGLIO, VERONA.

Fra Giocondo, Archt.



THE LOGGIA DEL CONSIGLIO, PADUA.

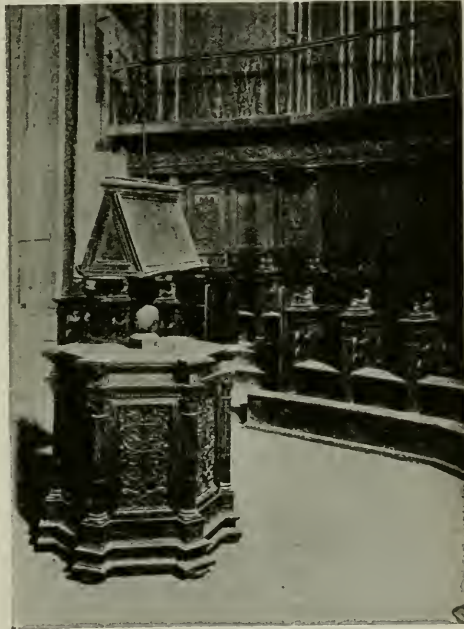
Biagio Rossetti, Archt.



are interesting. But wealth of delicate detail lavished upon church fittings at this period is not confined to the North, as may be judged from the illustration below, which shows the handiwork of the Florentine Baccio d' Agnolo at Perugia (1502).

In Verona (Plate XXXII.) there is also the Palazzo del Consiglio, or Town-hall (1476), a work of Fra' Giocondo, one of the many versatile geniuses which the time produced, and a native of the town. The arcade

will suggest that of Brunelleschi at Florence in its treatment (Plate X.); but Brunelleschi would have avoided the division which places the pilaster in the middle of the front. It also differs from the Florentine loggia in the free use of the arabesque pilaster. The façade is crowned with the statues of eminent natives of Verona, in one of which we recognise our old friend Vitruvius Pollio, of classic memory. At Padua, the Loggia del Consiglio (Plate XXXII.), attributed to Biagio Rossetti, is another elegant building of the same type, with an open loggia approached by a broad and lofty flight of steps.



LECTERN AND CHOIR STALLS IN SANT' AGOSTINO,  
PERUGIA.

Travelling farther in the direction of Milan, two buildings at Brescia might well detain us. The Palazzo del Municipio or La Loggia (page 104) is one of the largest and most splendid works in the North Italian cities. Begun about 1492, the master-hand of Bramante \* is unmistakably seen in the design

\* A model of the design having been made by Formentone of Vicenza, the name of the craftsman has been erroneously associated with the actual design. The roof seen in the illustration was erected in 1910, when Vanvitelli's reconstruction of the upper part, dating from 1771, was removed.—A. S.

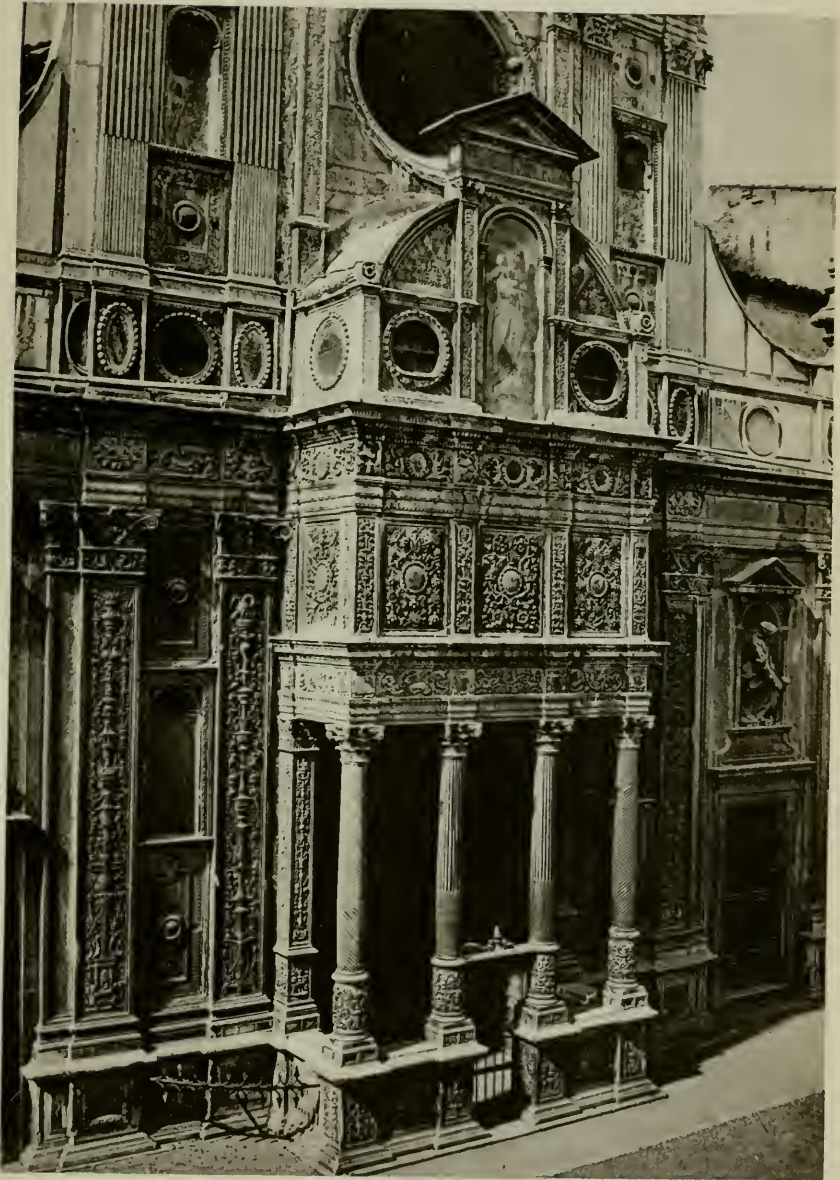
of the lower storey with its deep brick-vaulted loggia. Both in scale and disposition this inclines more nearly to Roman models than any of so early a period in the North. After a destructive fire the upper part was rebuilt by Jacopo Sansovino, and at a later date the windows were remodelled by Palladio. More characteristic if less dignified is the Church of La Madonna dei



THE PALAZZO DEL MUNICIPIO (LA LOGGIA), BRESCIA.

*Bramante, J. Sansovino and Palladio, Archts.*

Miracoli (Plate XXXIII.), with a façade perhaps the most ornate of its class. Lying in the dominion of Venice at the time, and yet near enough to Milan to be influenced by the earlier school there, it is just what we would naturally expect. Sharing some of the faults of the early Renaissance exteriors, it marks an advance in composition on the church at Venice dedicated to the same name. Its ornamental details are equal in delicacy and refinement to those in the interior of that building, but their appropriateness to an exterior treatment is at least open to question. The candelabra (which do not appear in Venice) in the panels are fanciful to the extreme in design, and of superb workmanship, entering into details of inconceivable minuteness. On the frieze on the left side of the porch may be observed a miniature sculpture-picture of the Nativity, while



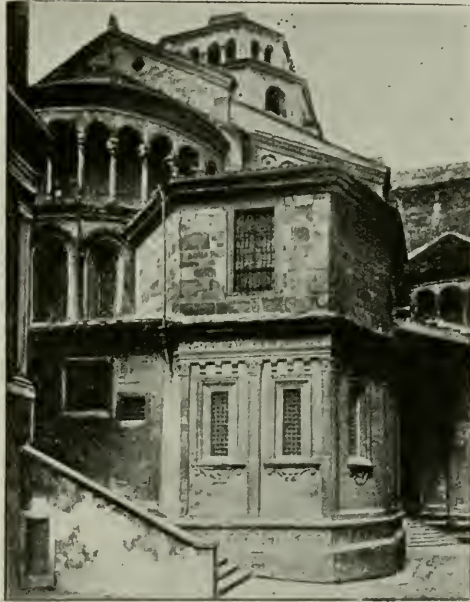
PORCH AND PART FACADE OF THE CHURCH OF LA MADONNA DEI MIRACOLI  
BRESCIA.



the corresponding space on the other side is occupied by the Baptism of our Saviour. The most remarkable feature of the church is the porch, constructed for the most part of white marble, with its richly treated Order, suffering much from the larger scale of the main pilasters.

The little Renaissance chapel at the Church of Santa Maria Maggiore, Bergamo, is, as far as it goes, an example of almost Florentine grace and simplicity, and seems at first sight to upset geographical theories. Here are the corbels, which Brunelleschi uses under the architrave in the Sacristry and Church of San Lorenzo, and the simple panelled pilaster. But the Gothic basement is a more northern touch, as is also the double architrave, a very literal translation of the Gothic recessed Orders, and we cannot conceive of a Florentine architect making use of either.

Apart from the capitals of Florence, Venice, and Milan, no city seems to have prospered at this period more than Bologna, which is crowded with early palazzi of a somewhat distinct character. Their workmanship, unfortunately, is crude, and never rises to a very high level, except in the Palazzo Bevilacqua-Vincenzi; and it is only in the court of this building that great excellence is attained (Plate XXXIV.). Notwithstanding a slight tameness of design, especially in the repetition of the architrave and cornice over the upper and lower tiers of arches, it captivates by its fine proportions and its charming detail, and there is scarcely a finer cortile in all Italy. Another well-known example in the same town is that of



APSE OF THE CHURCH OF SANTA MARIA MAGGIORE,  
BERGAMO, WITH RENAISSANCE CHAPEL.



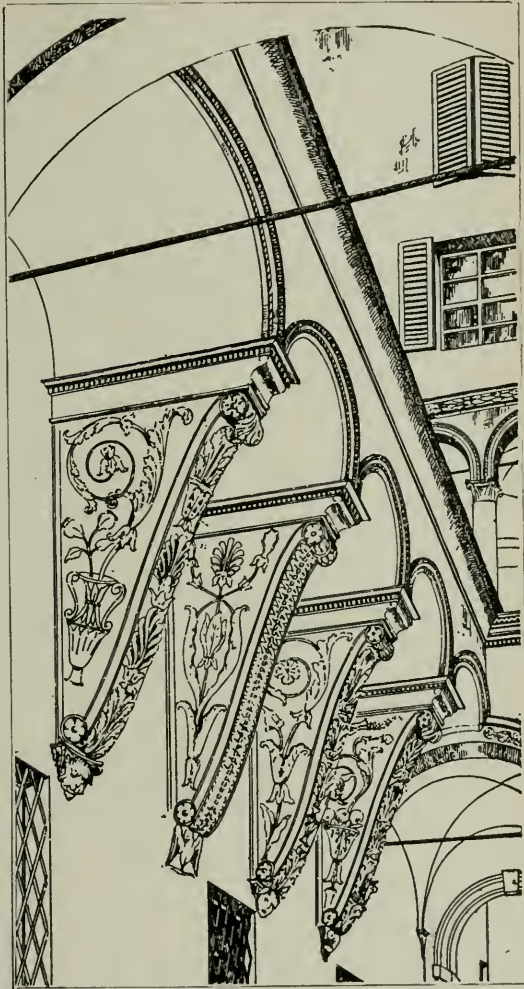
CORTILE OF THE PALAZZO BEVILACQUA-VINCENZI, BOLOGNA.



the Fava, but this, though interesting for its huge corbels, as well as its moulded brick façade, is of much less merit than the Bevilacqua cortile.

The Bevilacqua exterior differs from most of those in Bologna in that it is without the continuous arched loggia, which, forming the footpath of the street, runs below the principal floor of the houses; but in poverty of exterior design and detail they are all much alike. Of the smaller dwellings, the Casa Tacconi (page 109) is the most interesting. Here, as at Milan, brick and terra-cotta are the materials most ready to hand, and affect the character of the buildings. But there was no school of architecture in Bologna, and such quality

as is expressed by the work may be said to be eclectic, borrowing from all sides, but losing entirely the simplicity and breadth which distinguish that of Florence, and by coarseness of execution failing to catch the refined grace and sumptuous elegance characteristic both of Venetian and Lombardic design.



CORBELS IN THE CORTILE OF THE PALAZZO FAVA, BOLOGNA.  
J. K., del.

Taking the Early North Italian work as a whole, we note in its favour that it is marked by great delicacy and refinement of ornamental details, far excelling in this respect anything of the kind executed during the Roman Empire, and only to be matched by the work of the best periods of Greek art. Much of it, however, is frittered and frivolous, and even in the best examples it frequently errs on the side of minuteness and



ARCADE ON CORBELS IN CORTILE OF PALAZZO FAVA, BOLOGNA.

excess. In the nature of the North Italian ornament there survives some of the old Lombard fire and energy, as well as its love of the grotesque, the same spirit which decorated the front of San Michele at Lucca and the doorway of San Zeno ; but the legendary character of Lombard ornament, and also the symbolism of Byzantine art, gradually dies out under the new principle of simple devotion to the beautiful for its own sake. The very concentration of care and thought on the details seems to have hindered proper attention to design in mass, so that, but for one or two exceptions, it was exceedingly defective, confused, or fantastic in composition. During all its course it remained experimental, for if exception be made in

favour of one or two of the dwelling-houses, there is no building which is complete within and without, and is quite satisfactory. Its importance, therefore, does not rest entirely on what was achieved at the time, but in the power of composition and command over detail, which its gradual unfolding placed in the hands of the masters of the culminating period which succeeded.

The argument that the Renaissance, being purely imitative, is unworthy of study, or of being placed in the same category as the preceding styles, against which contention it was possible to make a case even in Florence, becomes more unfair and even ridiculous in the face of such buildings and such ornament as the North Italian districts present. But instead of taking the view already noticed, that the early Renaissance consists in the first corruptions of the Gothic school, we might, with more truth, take the very opposite view, that it

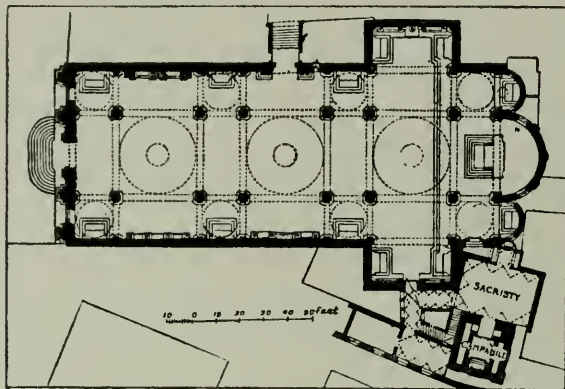
consisted in a purification of the corrupt Italian Gothic and Romanesque. The architects of the time, their eyes opened to the beauty of the antique forms, and a working knowledge of ancient principles attained to, looked on the illogical Italian Gothic forms and treatments from a new standpoint, and saw in them merely corruptions of the old Roman methods. Such buildings as the Palazzo Cornaro-Spinelli and the Palazzo Vendramin cannot be described as corrupt Gothic buildings. They are certainly developments of the Gothic palaces, whose chief features



CASA TACCONI, BOLOGNA.

A.S., del.

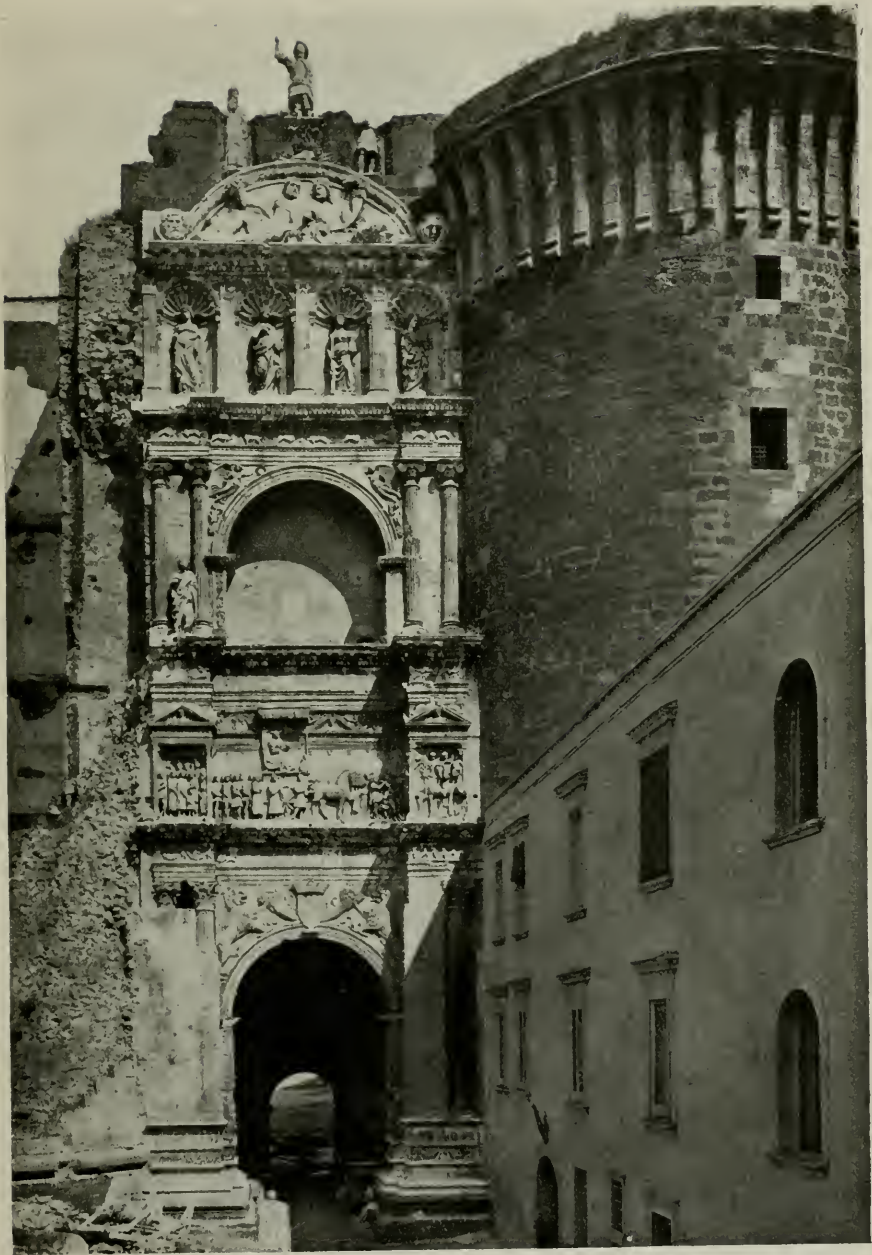
they present; but treated with the Roman technic, which all along had been most applicable to the classical forms the Italians chose to retain during the mediæval period, and to which in the degradation and exhaustion of their Gothic style they very naturally and properly turned. The construction and general effect of the church of Santa Maria dei Miracoli is on the face of it derivable from the Cathedral of San Marco, and by that building, too, is the plan of San Salvatore inspired. Thus the Early Renaissance, particularly in North Italy, if not deemed worthy of the status of a distinct style, might be better described as a complex combination of styles rather than a



PLAN OF SAN SALVATORE, VENICE.

*T. Lombardo, Archt.*

revival of any one in particular. Much of what was good and useful in the Byzantine and mediæval tradition and local characteristics was preserved in every new work, while to these were added, or restored, the classical forms and treatment of Orders, ornament, and moulding, which seemed to the designers the purest and best. With one or two exceptions, such as the beautiful Arch of Alfonso of Arragon, at Naples (Plate XXXV.), built of white marble, between the massive round towers of the Castello Nuovo, and the Basilica or Loggia of Brescia (page 104), whose very purpose in each case is essentially a Roman survival, no one building bears the slightest resemblance to any the Romans or Greeks erected, nor is there reason to believe that imitation was intended; while there is abundant evidence that the architects, of Venice at least, were inspired by a natural and patriotic admiration of the great monuments of early Venetian history.



TRIUMPHAL ARCH OF ALFONSO, NAPLES.

*Pietro de Martino and G. da Majano, Archts.*

## CENTRAL PERIOD, 1506—1550.

### CHAPTER IV.

#### THE CULMINATION IN ROME (1506—1540).

CAUSES TENDING TO THE CULMINATION OF THE RENAISSANCE IN ROME—CONTEMPORARY EVENTS—THE TRANSITIONAL BUILDINGS—BRAMANTE'S INFLUENCE AND METHODS—THE ATTEMPTED FUSION OF GREEK AND ROMAN CONSTRUCTION—THE SHAKING OFF OF LINGERING MEDIÆVAL TRADITIONS—RENAISSANCE CONTRASTED WITH LATTER-DAY REVIVALS—BRAMANTE'S "TEMPIETTO"—THE SUCCESS OF THE REVIVAL—ITS CONSUMMATION IN ROME BOTH APPROPRIATE AND NATURAL—A EUROPEAN INFLUENCE—MASTERS OF THE PERIOD—ANTONIO SANGALLO, PERUZZI, RAFFAELLO, MICHELANGELO—PAL. FARNESE—THE ASTYLAR CHARACTER OF ITS EXTERIOR—CORTILE AN EXAMPLE OF COMBINED CONSTRUCTION CHARACTERISTIC OF CENTRAL PERIOD—PAL. MASSIMI—ITS GRECIAN FLAVOUR—HOUSE IN VIA GIULIA—CHURCHES AT MONTEPULCIANO AND TODI—ST. PETER'S, ROME—EARLY PROGRESS AND INTERRUPTIONS—SCHEMES OF BRAMANTE, RAFFAELLO, PERUZZI, SANGALLO—MICHELANGELO'S WORK—HISTORIC SIGNIFICANCE OF ST. PETER'S—EFFECT OF THE INTERIOR—ACTUAL DIMENSIONS—CHARACTER OF CULMINATING PERIOD AS A WHOLE—ATTENTION TO PROPORTION AND *TOUT ENSEMBLE*—DETAIL SUBORDINATE—REVIVAL OF GREEK METHODS—PREFERENCE FOR RECTANGULAR OUTLINES—PASSION FOR FIGURE DESIGN AND DECORATION—HIGH IDEALS OF RENAISSANCE ART.

## CHAPTER IV.

### THE CULMINATION IN ROME.

To attempt to weigh the various agencies which gave being and form to the period of artistic activity known as the culmination of the Renaissance, giving to each cause its proper effect, would be an utterly impossible task. But some of them may be clearly apprehended : on the one hand, the growth of the wealth and power of the Church, not as a church merely ; the forcible, ambitious, and statesmanlike character of Pope Julius II. ; the gravitation of aristocratic families to Rome ; the social rivalry—these gave the opportunity and rough-hewed the schemes. Prepared at every point to shape them were the striking artistic personalities of the day, the cumulative results of a long line and unbroken tradition of fifteenth century artists who shared common ideals and worked together in friendly rivalry. When to “ Mars ” in the shape of Julius II. succeeded “ Pallas ” \* in Leo X., a Medici of the Florentine house, in full sympathy with the beautiful arts, the happy moment was prolonged, and thus even a clerical despotism became for a brief season the home of art and culture. Minor influences on the part of the artists were the diversity of their training in different parts of Italy, and the sensible modification wrought in each case by actual contact with the monuments of ancient Rome, which seems to have blended dissimilitude of individual tastes and training in a perfect harmony.

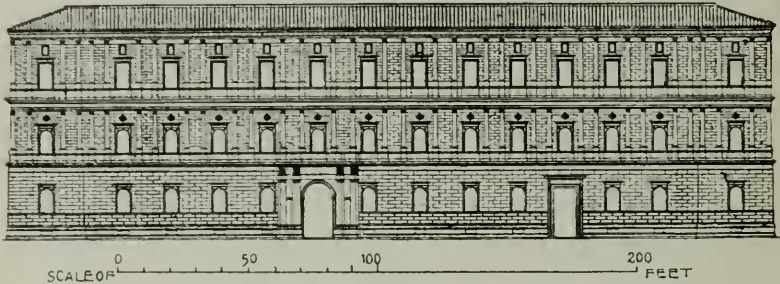
The whole period is comprised between the years 1506—50, and the briefest possible summary of contemporary events will be an advantage. We have seen that 1492, the memorable year which hailed the discovery of a new world, and the expulsion of the Moors from Spain, and with these events the

\* The reference is to the Latin couplet of Agostino Chigi, which he displayed at the accession of Leo X., and which, if it fails to characterise him, hits off with more than ordinary force and freedom the character of his predecessors in the papal chair :

“ Once Venus ruled ; then Mars usurped the throne ;  
Now Pallas calls those favoured seats her own.”

*Roscoe's Life of Leo X.*

rise of that country, witnessed in the death of Lorenzo il Magnifico the end of the good fortune of the Republic of Florence. Two years later the entry of Charles VIII. of France, at the call of Ludovico Sforza of Milan, in a campaign



FAÇADE OF THE CANCELLERIA PALACE, ROME.

*Bramante, Archt.*

against Naples, inaugurated a most distressful period for the whole of Italy, during which it was ravaged by Germans, French, and Spaniards; and this but the beginning of three and a half centuries of humiliation and oppression, ending only in our own day and generation. In 1508 came about the concert of the powers of France and Spain, the Pope and the German Emperor, against Venice, known as the League of Cambrai. Matters soon took another complexion, and from this period till about 1529 a condition of things approaching anarchy prevailed over the greater part of the peninsula, due to the wars between France and Spain. Rome and Venice seem to have been least affected; Rome by its alliance with the enemies of Italy, and Venice by its own strength and independence. As a result of Pope Clement's duplicity, however, Rome itself, in 1527, suffered siege and pillage at the hands of Charles of Bourbon, acting for the Emperor Charles V. of Spain. From this blow it seems quickly to have recovered, and although on first thought it might appear surprising that the peaceful arts should have preserved a course almost uninterrupted, it must be remembered that the wars of the period were comparatively harmless affairs, and seldom did much damage to property, although gunpowder had long been in use, and battles had assumed a much more serious aspect during the sixteenth century. These wars certainly retarded the progress of art in North Italy, while tending to its centralization in Rome; and not till peace was declared in 1529 did Venice and



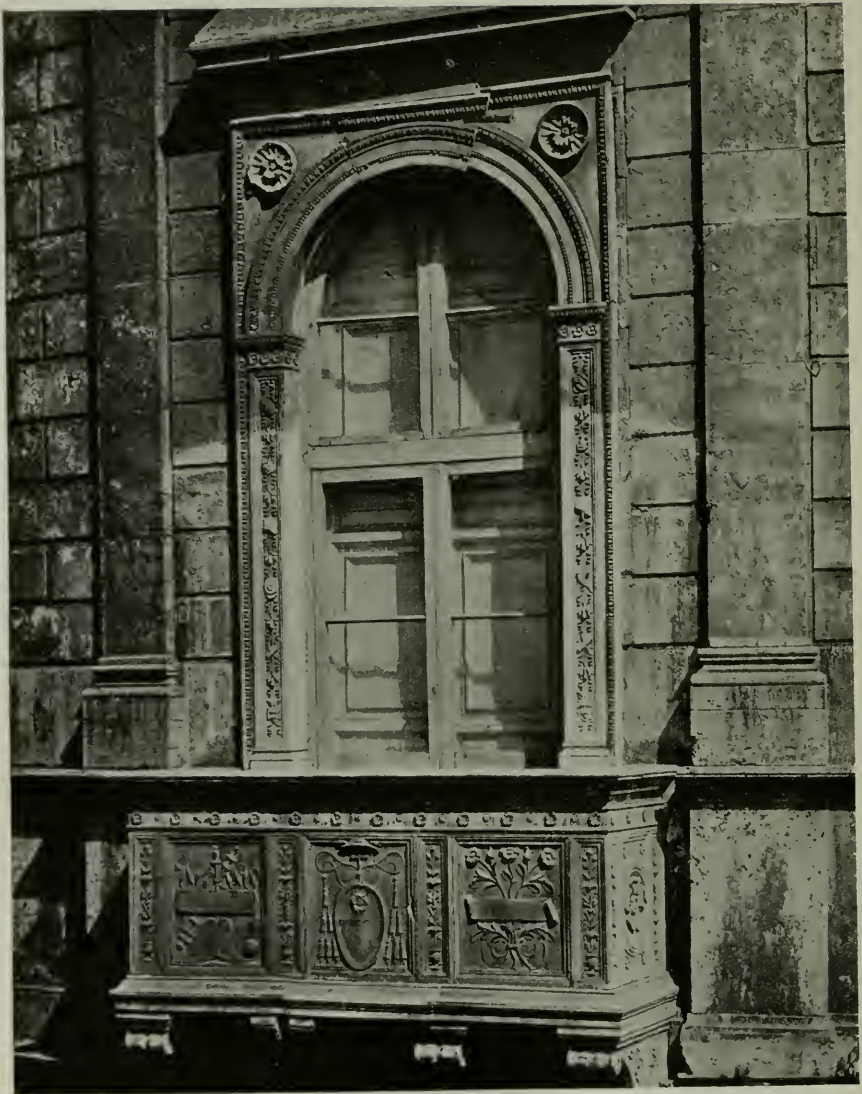


THE FAÇADE.



THE CORTILE.  
THE CANCELLERIA PALACE, ROME.

*Donato Bramante, Archt.*



WINDOW AND BALCONY FROM THE CANCELLERIA PALACE, ROME.

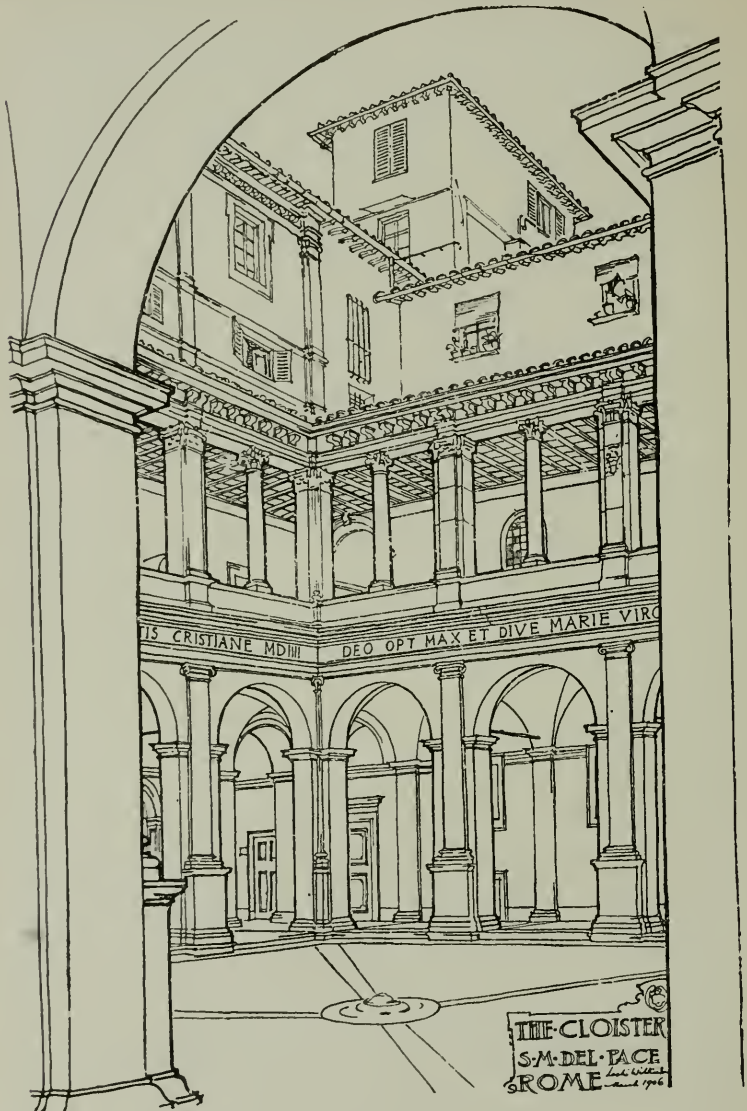
*Donato Bramante, Archt.*

Verona find leisure and security enough to build their greatest palaces. Much of the available talent of the country was for a time devoted to fortification building, but this was not wholly an unmixed evil, for remote as may seem its connection with art, it was in this kind of work that Sanmicheli developed that vigorous simplicity of style which distinguished him as an artist, and made his engineering work the pattern and example for all work of a similar class.

There is a vigour of handling, a facility of composition, a richness of modelling, and an artistic reserve which easily distinguish any genuine example of what may be called the Central Period from one of the early or later Renaissance. Naturally, however, there is transition on both sides, and there are some famous buildings which stand on debatable ground as regards classification, as, for example, certain works of the last decade of Bramante's career, and others of Andrea da Monte Sansovino. To Bramante is generally ascribed the origin of the new tendency, which has been in negative fashion described as a refusal of all elements of design foreign to classical taste. Writers of the period immediately succeeding Bramante, not to speak of those of modern days, give to that artist the undivided glory of "raising up good architecture again, which from ancient time till then had been hidden and kept secret." \* With very much more truth this saying might be applied to Brunelleschi, or even to Alberti and Michelozzi. Bramante showed all through his work considerable originality in the variations of his treatment of the classical forms, and much ingenuity in their adaptation to modern requirements, but he was in a position to benefit greatly by the far more remarkable originality of those who had preceded him. As an assimilator Bramante excelled, and his work is characterised by a quite remarkable variety and flexibility of treatment of the elements placed at his disposal. To Bramante nothing was common nor unclean, and the same power of assimilation which enabled him to sum up the traditions of Lombardy in such work as Santa Maria delle Grazie, enables him now to produce in Rome a work so completely in harmony with its surroundings as the Cancelleria Palace (1495—1505). The revolt from the Lombardy style which its general design evinces is in itself a mark of Bramante's capacity, and an indication of the nature of it. Yet there is little

\* Serlio's *Five Books of Architecture*.

in this quiet and monotonous façade (Plate XXXVI.), with its dry and ineffective decoration, or in the light and overweighted



arcades of the cortile, to justify the theory that Bramante initiated a new era in architecture.\* The window with its balcony from the

\* See Baron H. von Geymüller in *The Transactions of the Royal Institute of British Architects* (Vol. VII., New Series) for a eulogy of Bramante.

south-east corner of this palace (Plate XXXVII.) conveys an idea of the early character of the detail and ornament, showing that these at least have no claim to be regarded as of the culminating period or even of leading up to it. The treatment is simply that which Bramante brought with him from the terra-cotta district of Lombardy; unsuited to Roman travertine or tufa, it has demanded the employment of marble as an inset, for of this the window and balcony are constructed. In general arrangement the pilasters, arch, and spandrels, with their enclosing moulding, are a revival of the very late and debased Roman window of about the fourth century, examples of which were to be seen in many of the northern provinces. But the broad façade in its general character must have revealed to the Roman architects of the day the interest that could be obtained in the simple distribution of features, and the effect that good proportion and reticent modelling of surface could give apart from ornament. It also illustrates a system of setting-out which constantly recurs in Bramante's work, the greater and lesser interspace, and this play of rhythmical division of pilasters is really what it contributes to the progress of architecture. On the other hand, it indicates the inroad of a tendency to copyism, the top storey following that of the Colosseum, especially in the cortile. The irregular spacing of the two doorways in the façade is accounted for by the necessity of providing access to the Church of S. Lorenzo in Damaso as well as to the palace. A comparison of the Palazzo Rucellai at Florence (page 47), with the Cancelleria, shows the advantage of the use of the broader and narrower interval alternately, which runs through so much of the work of the architects of this period.

The illustrations (pages 118—121) enable one to realise more fully the variety which such a treatment affords, and give an idea of certain dispositions which at this period were being introduced, or for the first time really grasped. In the sketch of the Cloister of Santa Maria della Pace at Rome, a very favourite motif of Bramante's early work is shown, the simple arrangement of two spaces over one, the central pillar of the upper tier resting upon the crown of the arch below. The Sacristy of San Satiro (Plate XXVII.) is designed on the same principle. In the Palazzo Giraud or Torlonia, the superimposed orders are seen, but the spacing is less happy than at the

Cancellaria. The diagram (A) represents the same arrangement carried out at the great Belvedere gallery in the Vatican, but with the wider space arched and the narrower spaces decorated with niches. This system of coupled columns with central arches is evidently suggested by the Roman triumphal

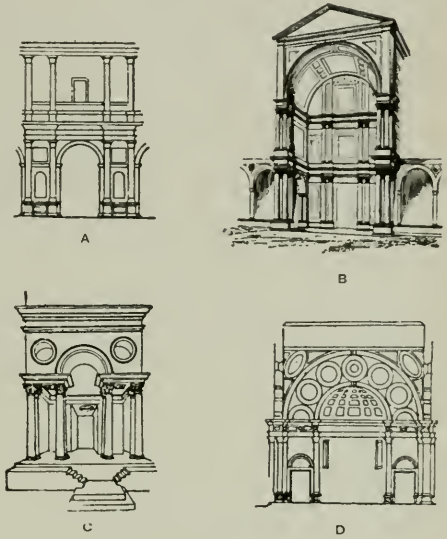


PALAZZO GIRAUD (TORLONIA), ROME.

*Bramante, Archt.*

arches, and it is only in its application to a façade that any novelty consists. (B) represents the front of an earlier church by Bramante, at Abbiate-grasso, near Milan, and in this case the pillars are closely coupled and superimposed, the arch being turned from the top of the upper tier. This is a most exceptional treatment, and it resembles nothing so much as the doorways of the Church of St. Mark at Venice. The next diagram (C) represents the system known by the French as the "motif Palladio," loosely so named, as it was used by the ancients; reintroduced before Palladio's time; and not specially characteristic of his work, although used in his arcade round the Gothic "Basilica" at Vicenza (Plate LXIV.). In this case the arch in the central space springs from the modified entablature, which serves to span the lesser side spaces. The system of concentric archivolts in (D)

is another favourite device of Bramante, less used by his followers. The germ of this arrangement appears in the interior of the Pazzi Chapel, by Brunelleschi (Plate VI.). In the transept of Santa Maria delle Grazie, Milan (D), the archivolts are connected by medallions, and on the doorway from Como Cathedral they are, in more sedate fashion, united by four-sided panels (Plate XXV.). It will be observed that nearly all of these variations result from the attempted combination of the lintel and the arch, or, in other words, of the Greek and Etruscan principles. This impossible fusion is at once the logical weakness and the actual vitality of the style. Neither in Latin nor



Italian times having been fully worked out, and being possibly incapable of solution, it affords scope for originality and great variety of treatment. In one view of it, the architecture of ancient Rome was a transition from Greek trabeated to Romanesque vaulted construction. The tendency of the Renaissance was, in this matter, just in the opposite direction; it did not serve to unite more closely these uncongenial elements, and some of its best examples are those in which the arch is almost if not entirely eliminated. In those instances it is probable that their designers were consciously adopting Greek methods and principles; that they had come to distinguish between Roman and Greek; and, in many cases, they aimed at attaining the spirit of the latter, the superiority of which they appreciated, however imperfectly they were acquainted with the latter. The words of one of the Italian chroniclers of the sixteenth century\*

\* Serlio in his *Five Books of Architecture*. The quotation is from the quaint English translation of 1611.

give a very good idea of their mental attitude to Greek work :—  
 “ The Romanes, although they learned the upright manner of building of the Grecians, nevertheless, afterward, when they became rulers over the Grecians, it may be that some of them thereby became licentious : but certainly if a man might see the wonderfull works which the Grecians then did make (which are now almost all spoyled and cast downe in time of warre), hee would assuredly judge the Grecians worke to surpasse that of the Latines farre.”

It has been part of the purpose of this book to point out how many of the Byzantine, Romanesque, and Gothic elements were intermingled with the early Renaissance of Florence, Milan, and Venice ; how little tendency to direct imitation of classic models was manifested ; and how slight a bondage even to classical principles. But from the first years of the sixteenth century these lingering elements of the Romanesque very quickly disappear ; and the following of the classic styles is much closer, although there is still no direct reproduction, and the forms and features developed in the Gothic and early Renaissance periods (the church plan and the dome, for example), undergo continuous progress and improvement. Between the motives of the art of the Renaissance and our fleeting revivals of styles in modern days, there is a great gulf fixed. Had the Italian church-builders of the sixteenth century pursued the architectural methods of the English Gothic revivalists of the last century, they would have attempted to reproduce the temples, or at least the law court or Basilica, or the form of the Roman houses where the earliest Christian devotees assembled. This was not their method, and where their arrangements were not virtually original, designed to meet the wants of the time, they were developments of mediæval or Gothic practice, that is, of the period immediately preceding. There is perhaps one exception to this, Bramante's *Tempietto* in the Cloisters of San Pietro in Montorio (1502)—the exception that proves the rule, because it was erected as a shrine reminiscent of a classic period, rather than a place of worship, occupying the spot where the cross of Peter the apostle is believed to have stood. And although the form of the building and the columnar arrangement indicate that it had been inspired by the Roman circular temples, there are features which could scarcely have been supposed by their author to be antique in style. Among



these are the balustrade, and the bold type of dome, which is certainly far removed from that of antiquity. Judged on its own merits, the whole design is a beautiful example of simplicity and artistic restraint.

But when all is said, it must be freely admitted that the Renaissance from Bramante's day partakes more essentially of the nature of a classical *revival* than in its earlier stages, and that the arguments hitherto used as to its original, unique, and (in the best sense) time-serving character lose much of their force. We may base our estimate of its value on another ground, that, namely, of its success. For there can be little question that much of what was produced in this



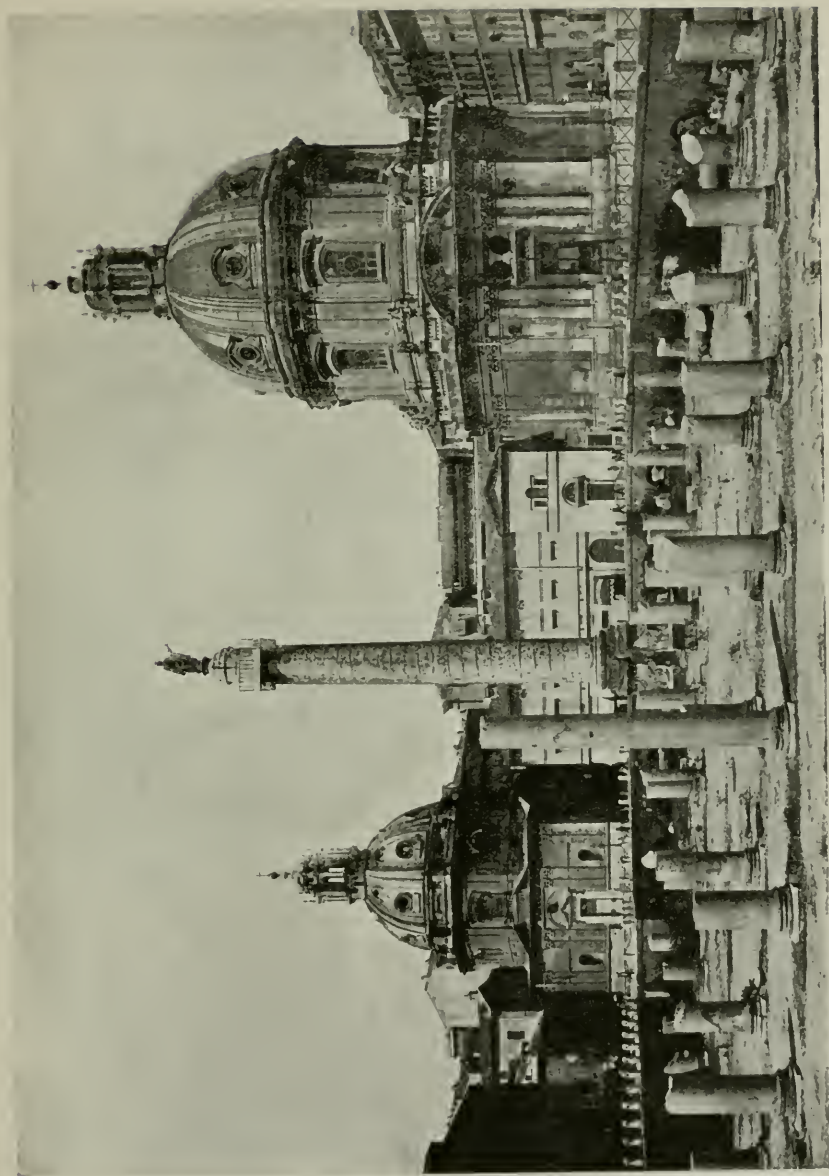
"TEMPIETTO" IN CLOISTERS OF SAN PIETRO IN MONTORIO, ROME.  
Bramante, Archt.

first half of the sixteenth century was superior in many ways to anything that had been done before. Never were the arts more perfectly united in a common purpose, nor had they ever abler exponents. In the painting of Botticelli, Raffaello, Sodoma, and Titian, the sculpture of Michelangelo, and the architecture of Peruzzi and Sanmicheli, all art, subsequent to that of Greece, culminated; and the short interval embraced between the years 1506 and 1550 may also be regarded as the most brilliant and productive half-century in the arts of form which the world has

yet seen. And yet there was no Parthenon of the Renaissance, no *magnum opus* in which was enshrined all that was greatest and most perfect in the art of that epoch. Those works which in a measure attain the perfection of the Parthenon are of small scale and importance, the larger projects being rarely, if ever, completed by their architects during lifetime, and they were subjected, at a later and decadent date, to the most lamentable alterations and deviations from the original intention. When, along with this, the short duration of the period is remembered, a mere flicker compared even with the evanescent flame of Greek art, wonder will not be expressed at the want of complete and representative works, but rather at the profusion and brilliancy of the results. Why it should have been found impossible to maintain it for a longer period is another question, into which we may enter later: meantime, let us enjoy what the genius of the time produced, however short its duration.

In so far as it was a revival of antique art, the Renaissance was appropriately consummated in the Eternal City, the heart of the ancient world: and naturally so; for Rome at the end of the fifteenth century had recovered some shadow of its former prosperity, and under the Pope Julius II. had become once more the art centre of the peninsula. It had drawn Bramante from the service of Ludovico Sforza, Michelangelo from the Medici, and Raffaello from Perugia. Once again it was in a limited sense the capital of Italy, although Italy might only exist as "a geographical expression;" and if it did not wield its empire over Europe as in ancient times, it was at least the centre of an influence which to this day has swayed the following course of the art and architecture of the civilized world more than any other. It has been said that in Brunelleschi's hands the architecture of the Renaissance had a Tuscan or provincial character, while in the hands of Alberti it became more Roman; \* and it may fairly be claimed that if Bramante went farther and rendered it national or peninsular, Peruzzi, Sanmicheli, and ultimately Palladio, made it European. The works rather than the lives of individual architects concern us, and except for two names that naturally stand out, Brunelleschi and Bramante, there is little necessity for narrating the personal histories of those of the earlier periods. The names

\* Baron H. von Geymüller.



THE CHURCH OF S. M. DI LORETO.  
*Antonio Sangalli, Archit.*

COLUMN OF TRAJAN.

THE CHURCH OF SS. NOME DI MARIA  
Early XVIIIth Century.

VIEW FROM THE FORUM OF TRAJAN, ROME.

now mentioned, however, Antonio Sangallo, Raffaello, Peruzzi, Michelangelo, are so important and recur so frequently that one cannot so easily pass them over without at least a brief word of introduction.

Antonio Sangallo the younger (1485—1546) does not appear to have been (as so many of his contemporaries were) something more than an architect; nor did he pass through a painter's or sculptor's workshop. He seems to have become an architect much in the same way as men do nowadays, by assisting others, notably his uncle Giuliano da San Gallo, of Florence, and Antonio, the brother of Giuliano, whose beautiful church at Montepulciano (page 143) is one of the most complete examples of the adaptation of the style to church uses. Along with Peruzzi, Antonio the younger was assistant and draughtsman to Bramante, while the last named was architect at St. Peter's. Many years before his death, Bramante suffered from an affection of the limbs which prevented him from drawing and otherwise incapacitated him,\* and there can be little doubt that the assistance of these two architects went farther than is usual. In fact, it would not be unreasonable to attribute what is sometimes called Bramante's *ultima maniera* (his later change of style) more to his assistants than himself. This view makes Bramante comprehensible, as an artistic personality, not to say a social one, while it is in accordance with what we know of the character of the work of his pupils. The Palazzo Farnese was largely built by Antonio, and he is also remembered for the delightful little domed church of S. Maria di Loreto, beside the Forum of Trajan, begun 1507, but not completed as regards the lantern in his lifetime (Plate XXXVIII.).

Baldassare Peruzzi (1481—1536) has been described as from his birth the child of misfortune, but his lack of worldly success need not close our eyes to his very remarkable gifts and attainments. His life is so interesting and such works as he accomplished are so valuable, that it will become necessary to deal with him in more detail; meantime, to give some idea of his position we may say that, by common consent (to quote a French writer), he was raised to equal eminence with such men as Ariosto, Tasso, Michelangelo, Raffaello and Bramante, "by his genius and talents, and like them he contributed to the glory of the century; but the modesty of his character, lacking in

\* Vasari's *Life of Antonio da Sangallo*.

ambition, has robbed him of the honour, and his merit, while appreciated by artists, remains almost unnoted." It is to Peruzzi that the Grecian tendency of the time is due, in fact it is his work chiefly which gives character to the culminating period. Most of it was accomplished at Rome, where the Villa Farnesina (Plate LII.), Palazzi Pietro Massimi (Plates XLIII. to XLV.) and Angelo Massimi, Lante, Costa, Ossoli, and Linotta serve to attest his skill in simple domestic work



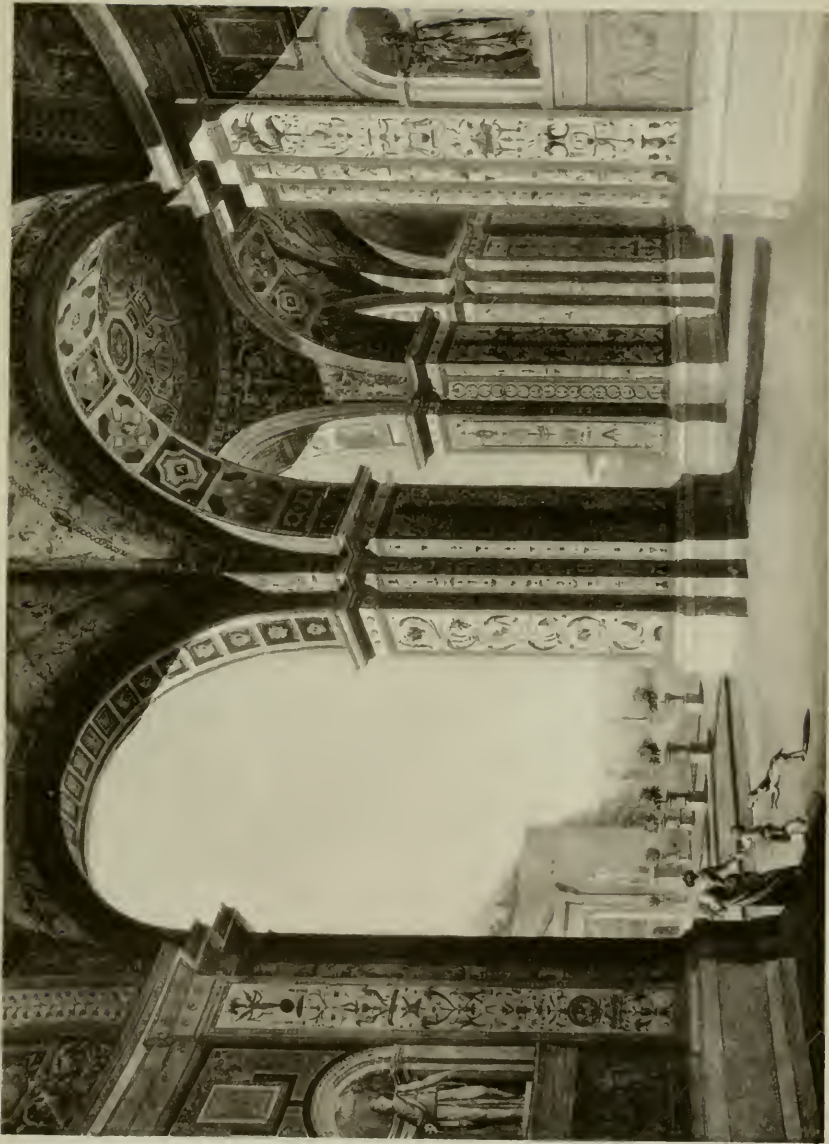
PALAZZO PANDOLFINI, FLORENCE.

*Raffaello, Archt.*

Raffaello da Urbino (1483—1520) was a contemporary artist, but died at thirty-seven years of age, having executed in that brief lifetime an incredible amount of solid and unrivalled work as a painter. He took a very deep interest in the archæology of Rome, and prepared for Pope Leo X. an elaborate report on the condition of the monuments in the city and its surroundings. There is, besides, no doubt that he made studies for buildings, and many important works of this kind are associated with his name. It is tolerably certain, however, that his connection with the work did not go farther

than the study or sketch, and that he was not an architect in the sense that Peruzzi and Sangallo were. The Palazzo Pandolfini, Florence (page 127), probably from a sketch design of his, but not begun till after his death, is a gem of the purest water: the cornice with its astragal frieze probably affected the treatment of that at the Farnese Palace. The Palazzo Stoppani, in Rome, is another great work attributed to this master, and about 1516 he seems to have designed the villa for the future Clement VII., which later came to be known as the Villa Madama. Of this graceful building little more than the loggia has survived (Plate XXXIX.), but here on the central dome, vaults, and walls can still be seen some of the most beautiful decoration of the period which was carried out by Giulio Romano and Raffaello's pupils.

Michelangelo Buonarroti (1475—1564), who has attained a fame surpassing all his famous contemporaries, was not their equal as an architect, although one of the greatest personalities who ever adorned the world of art. His largest architectural task, that of the completion of St. Peter's, was forced upon him late in life, in spite of his protest that it was not the work for which he was trained and adapted. Yet when he had once laid his hand to it, he could not be induced to leave it even to return to Florence. That Michelangelo combined in his work the arts of painting, sculpture, and architecture was of itself nothing remarkable in those days. Raffaello and Peruzzi, not to speak of Giotto and Brunelleschi, united with their architecture another art of which they were masters, but probably no man was great in all three forms of expression of the arts of form, and none certainly so great. Lanzi, in his *Storia Pittorica*, says, justly, that he "left behind him specimens that might have immortalised three different artists, had his pictures, his statues, and his architectural works been the production of as many different authors." But through all his works we cannot fail to distinguish the same idiosyncrasy, and trace in each of them his love for largeness of scale, for anatomical display, for effects which will tell powerfully, whether in the Sistine chapel decorations, the David, or the cornice of the Farnese Palace. Michelangelo is the central figure of the Italian Renaissance, and touches both its earlier and its later phases. He was a brilliant sculptor before Bramante came to Rome and while the Lombardi worked at Venice. In the maturity of his powers

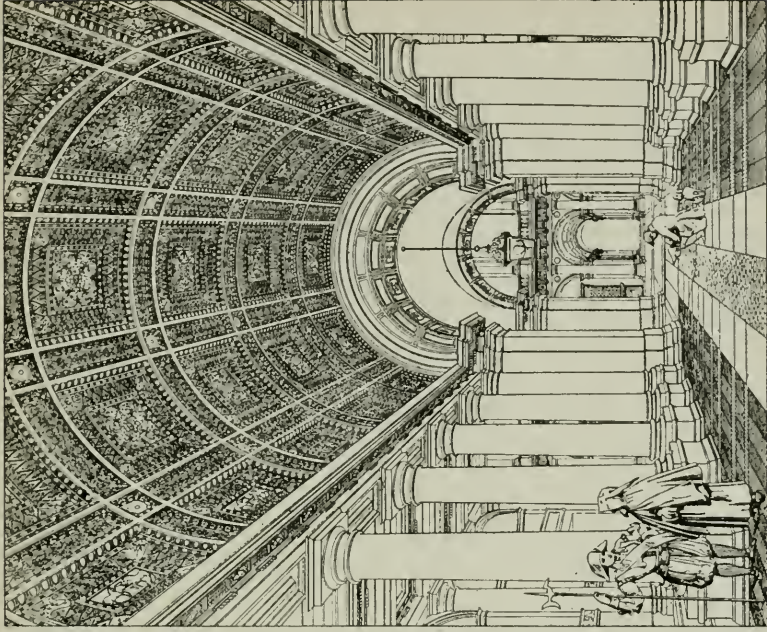


LOGGIA OF THE VILLA MADAMA, ROME.

Raffaello  
Giulio Romano.



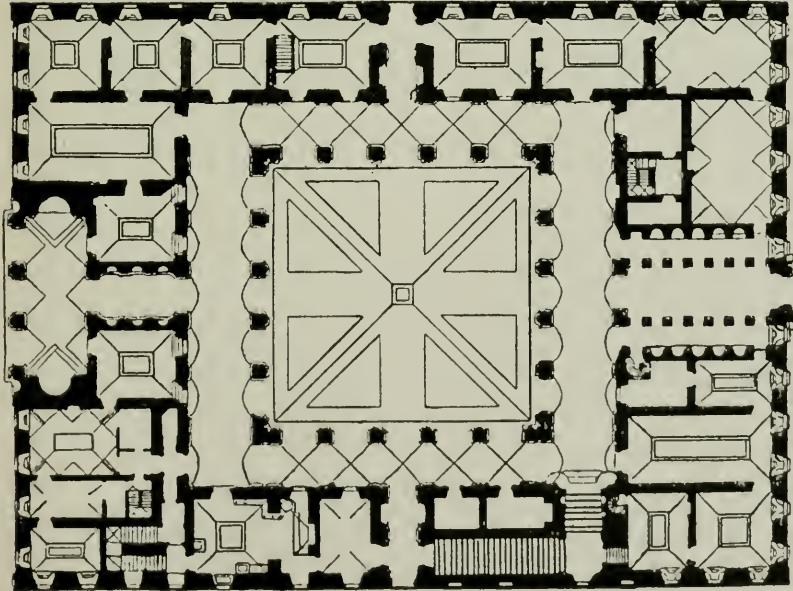




ENTRANCE VESTIBULE.

*Antonio Sangallo, Archt.*

FARNESE PALACE, ROME.



SCALE OF FEET . . . . . 0 25 50 100

GROUND FLOOR PLAN.

A.

I

he glorified by his painting and sculpture the zenith of the revival in architecture, and he lived long enough to witness developments which were foreshadowed in his own handiwork and which eventually led to the decline.

The large number of great palaces built during this period, both before and after the sack of Rome, and the still larger number of magnificent dwellings, which yet could scarcely be designated as palaces, afford a vivid illustration of the social prosperity of the time and the ruling motives of the clerical and aristocratic circles which dominated Rome. The Cardinals particularly appear to have been ambitious to build: among them, to begin as far back as 1495, Raffaello Riario, who in that year caused the immense structure now known as the Cancelleria Palace to be begun; Adriano da Corneto, who erected the Palazzo Giraud or Torlonia (1503—6); Niccolò Fieschi, who built for a habitation the Palazzo Sora in 1505; Alessandro Farnese, who in 1517 commenced the palace called by his name; Ricci da Montepulciano, who in 1540 began the Villa Medici; Capo di Ferro, who about the end of the limits fixed, built the Palazzo Spada alla Regola. These were but a few of the houses of the clergy, erected, no doubt, largely out of rivalry and for the glory of their house, upon whose influence and power the chances of election as Pope, not to speak of other desirable offices and emoluments, most largely depended. And besides these, numerous patrician families like the Massimi, or wealthy traders like the Chigi, erected sumptuous and imposing residences. In all there are magnificent suites of apartments, halls and galleries, suited to purposes of entertainment, on the *piano nobile* (the first floor) (Plate XLV.), which Italian custom makes the principal floor, even in country dwellings. Out of this eventually proceeded the evolution of the open staircase, which in the earlier and many middle period examples is confined between walls in primitive and unworthy fashion. The interiors of the chief apartments have vaulted, coved, or coffered ceilings, the walls being often lavishly adorned with painted decoration, and in the later dwellings with rich plaster work. In the plan of such an example as the Palazzo Massimi (Plate XLIII.), the ancient Roman domestic arrangement is revived; while in the greater palaces the mediæval courtyard is preserved. In most cases the cortile answers to the peristyle of the ancients, rather than the atrium, and combines the advantages of both.

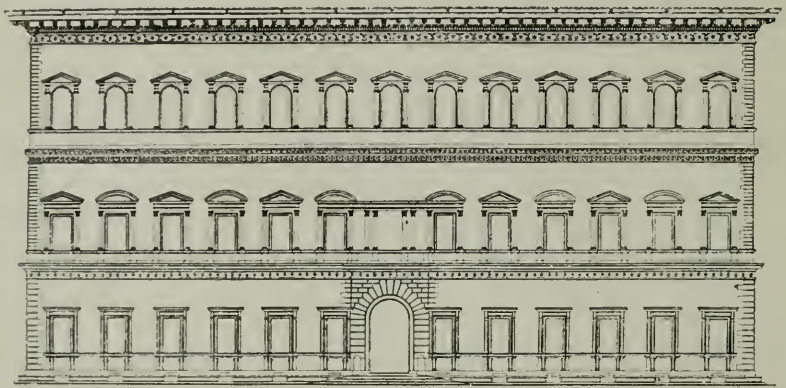
One of the examples which best illustrates the peculiarities of the Central Period of the Roman Renaissance is the great palace built for the Cardinal who became Pope Paul III. (Plate XLI.). The façade presents a precipice of wall nearly 100 feet high, in proportion about two squares, its splendid monotony broken only by the insignificant central doorway and the adornment by shields of the space over the first floor window. Sangallo the younger was the first architect of this edifice,



GARDEN FRONT OF THE FARNESE PALACE, ROME.

while Michelangelo completed it by the addition of the top storey and the magnificent cornice. The window columns standing on brackets, and the arch let up into the frieze below the pediments, are features distinctly Michelangelesque, and appear to have been first introduced by that master. The small view on this page is of the garden front, the unity and majesty of which is marred to a great degree by the loggia forming the central feature, which was added in 1580 by an imitator of Michelangelo, Giacomo della Porta. By reason of its date it falls outside the limits of our present subject, although not departing greatly from the principles of the Central Period. But it will be observed that in the original parts of the building

the orders are only used as a window decoration, and a partial return made to the earliest Florentine practice. It may be that this can be accounted for by the fact of the origin of the architects, who, as Florentines, were more likely to have sympathy with the domestic work in that city than with the manner which Bramante had been developing in Rome. Reference to the Palazzo Riccardi (Plate XI.) will serve to remind one of the models they had in Florence, and at the same time direct attention to the details of the windows which Michelangelo had inserted in the work of Michelozzi. On this account he had a special interest in that building, and it was

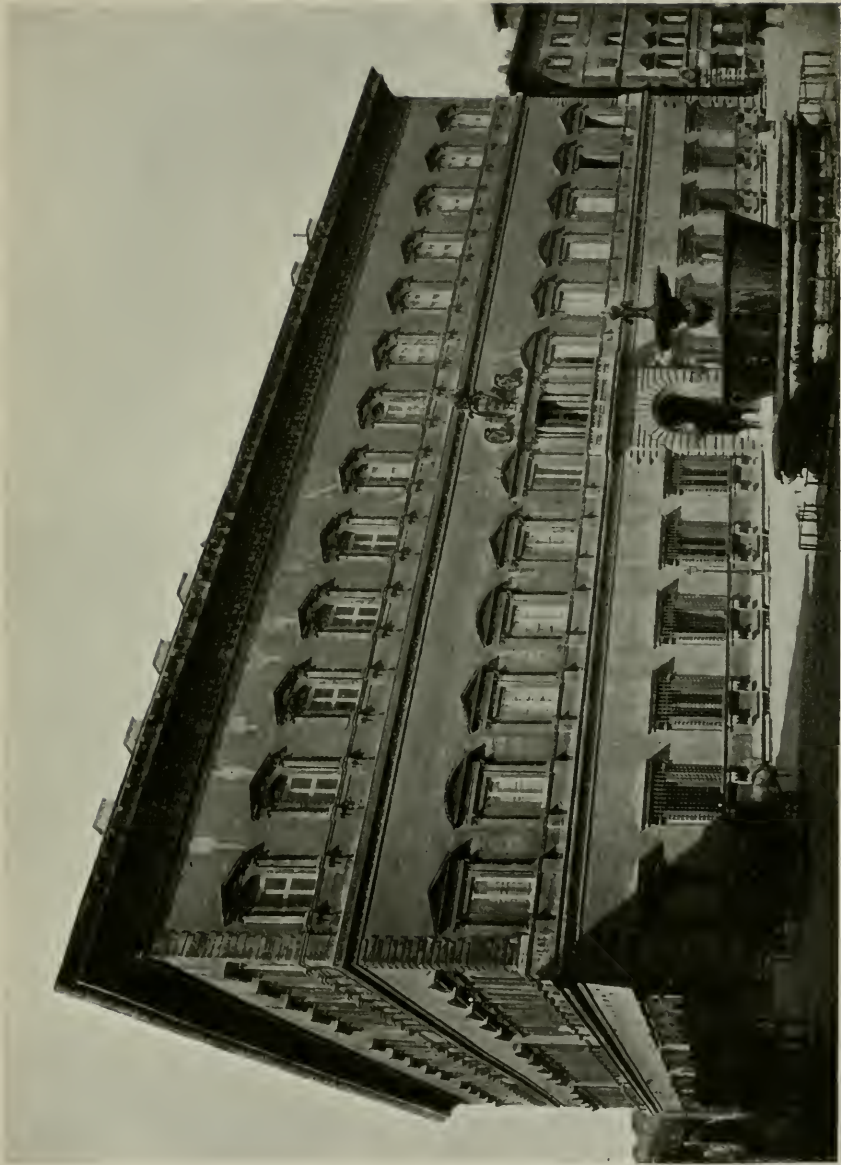


PALAZZO FARNESE, ROME

*Antonio Sangallo and Michelangelo, Archts.*

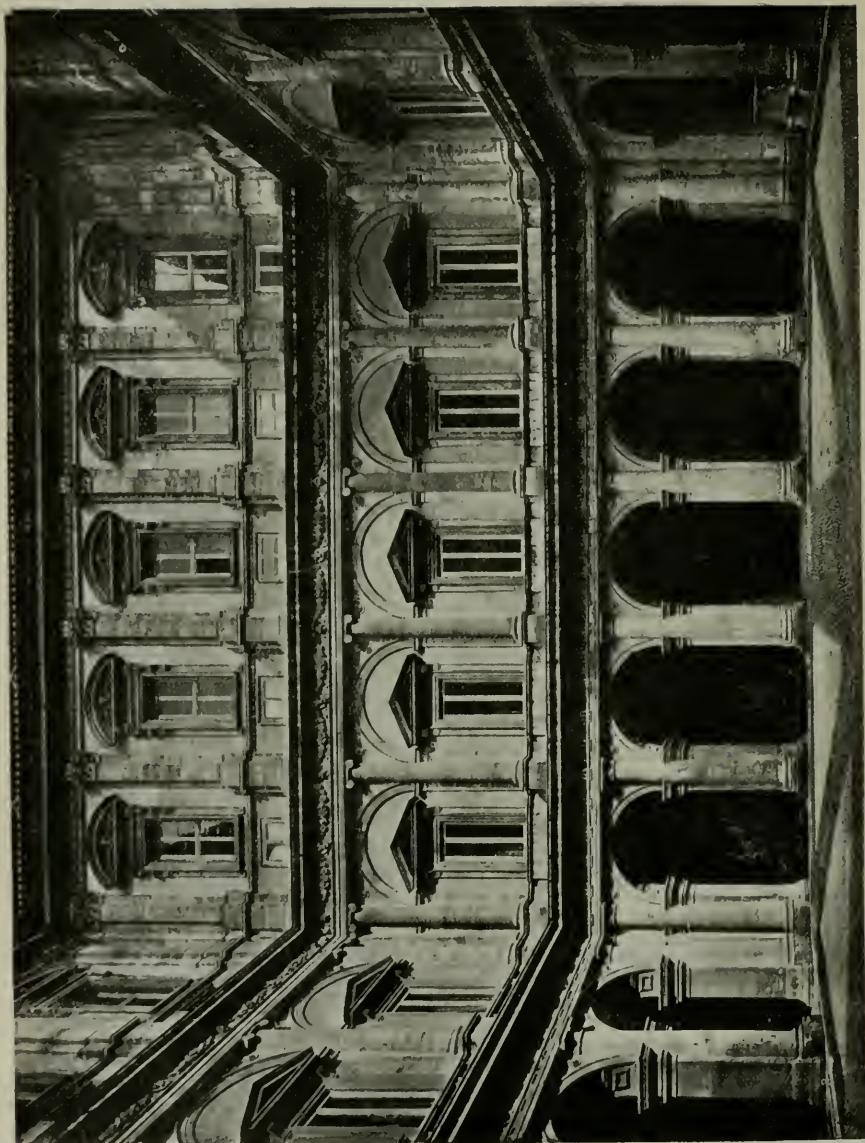
probably his recollection of it which made him disapprove of Antonio's proposal for an order on the top storey of the Farnese,\* and which led him to design for it a cornice not less virile than that of the Riccardi. The architectural traditions of Florence would appear to have had much influence upon Michelangelo, who, both in this matter and in the greater problem of the dome of St. Peter, found stimulus in the study of the school of Brunelleschi. Going round the long flank of the building, and entering by the commonplace doorway, we pass through a particularly fine vestibule (Plate XL.), probably inspired by the promenade galleries of the Theatre of Marcellus; and that it was literally built out of the material of that

\* Vasari's *Lives of the Artists*.



THE FARNESE PALACE, ROME.

*Antonio Sangallo and Michelangelo, Architects.*



THE CORTILE OF THE FARNESE PALACE, ROME.

notable building, or of the Colosseum, is a circumstance not only appropriate but characteristic of the time. The vestibule by Andrea Sansovino at Santo Spirito, Florence (Plate XVI.), is vaulted in a similar manner, though on a smaller scale and without the lintelled aisles of this example; and in purity of design and beauty of proportion quite holds its own. Passing into the loggia which runs round the cortile, we observe first the Roman cross vaulted ceiling, the panelled soffit of the archivolt; and, stepping out into the grand cortile, find in its lower storeys a close reproduction of the rich ordinance of the under half of the Colosseum. The topmost floor was part of the addition of Michelangelo, and shows symptoms of the decline.

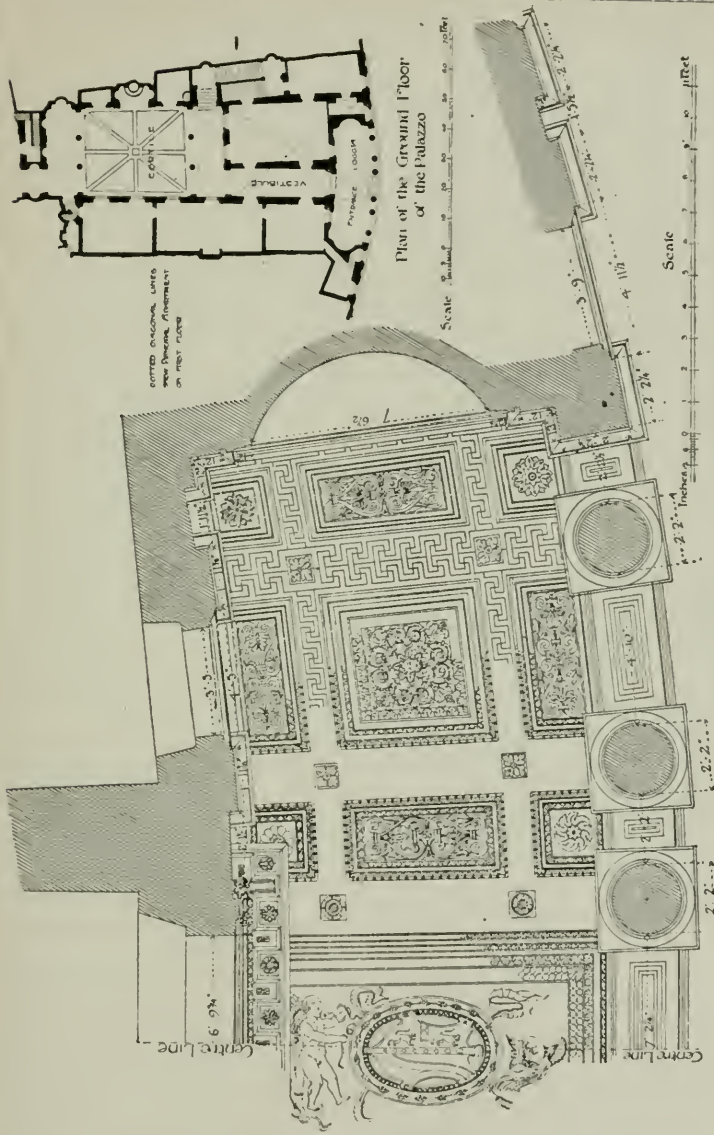
The most perfect examples of an architectural style are frequently not those of greatest importance on account of size and extent, and there are many reasons why this should be so. Carried into execution at some fortunate moment, before fashion has had time to change, they are besides within the compass of a single architect's capacity, and admit of the most solicitous study and the most perfect performance of every detail. Hence one of the finest examples of the culminating period in Rome is a house of modest dimensions, the Palazzo Pietro Massimi alle Colonne. This by itself is a library of the architecture of the period, a perfect mine of wealth, while, under a simple and severe aspect, it buries its treasures from eyes that do not bring with them the power of seeing. The whole scheme, which embodies two separate houses for brothers on a fixed and very irregular site, is a beautiful example of acute judgment under unwonted conditions, and ingenious adaptation to determinate ends. An earlier habitation of the family of Massimi del Portico had occupied the site, but like many another was destroyed in the sack of Rome (1527). The motto of the family is "Cunctando restituit," but soon after this the services of Baldassare Peruzzi were called into requisition, and a plan prepared which in the most economical way upheld, as far as possible, the older building. This plan, still preserved,\* while decidedly ingenious, failed in symmetry and elegance, and the design which superseded it, likewise from the hand of Peruzzi, was in all respects an improvement (Plate XLIII.). In its general arrangement the completed structure bears a closer

\* Letarouilly's *Edifices de Rome Moderne* (Text).

resemblance to the characteristic plan of the ancient dwelling, as we now know it at Pompeii, than any of the palazzi anterior to Peruzzi, and it is highly probable that it was an instruction of this assertively Roman patrician that the scheme should approximate to the Roman model. For the Massimi claimed descent from the illustrious Fabius Maximus, who led the armies of Rome against Hannibal. It would also appear to have been a condition of the programme that the full surname of the family (*del Portico*, or, as it was afterwards called, *delle Colonne*) should be expressed in the building by some such feature. Owing to the very limited nature of the site, this had to be obtained by recessing the ground floor in the manner which the plans and exterior view indicate. As Letarouilly remarks, the coupling of the columns, which, in the fashion generally practised, he appears to regard as a vicious innovation, is in this case amply justified; placed as they are where strength is required, their close setting also serves to give the necessary architectonic sense of solidity and cohesion to the whole elevation. The curve of the façade, following the lines of the frontage of the narrow street, had a remarkably fine effect before it was widened and made part of the *Via Nazionale*. The beauty gained by this curvature is only now to be appreciated by the internal perspective of the loggia itself, viewing it for its full length. The extreme projection of the shallow abaci of the Doric columns has been considered a fault, but affords a piquancy which is far from unpleasing, and an effect of vigour which seems to be required.

It has been already said that the architects of this time were beginning to distinguish between Greek and Roman. They had not sufficient accuracy of information in regard to Greek work to attempt its literal reproduction, and for that we may be thankful. But there are many proofs, especially in the work of Peruzzi, of a Greek manner being assumed apart from the prevalent Roman treatment. The Palazzo Massimi is a case in point. It is true that the arch and the tunnel vault appear more than once in the design, but they are kept subordinate, and the columns and doorway of the portico, the elevations of the cortile, and the interior of the apartments suggest Greek models rather than Roman. Judged by these standards, this portico or entrance loggia presents some curious anachronisms. There are the Roman Doric columns with the





Half Plan. (showing ceiling.)

A. D. H., del.

W. J. A., inven.

ENTRANCE LOGGIA OF THE PALAZZO MASSIMI ALLE COLONNE, ROME.

Baldassare Peruzzi, Archt.

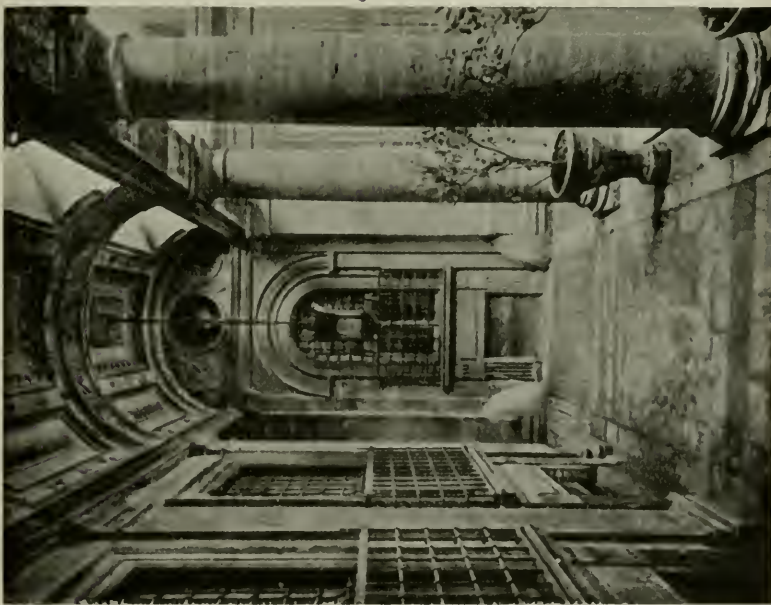
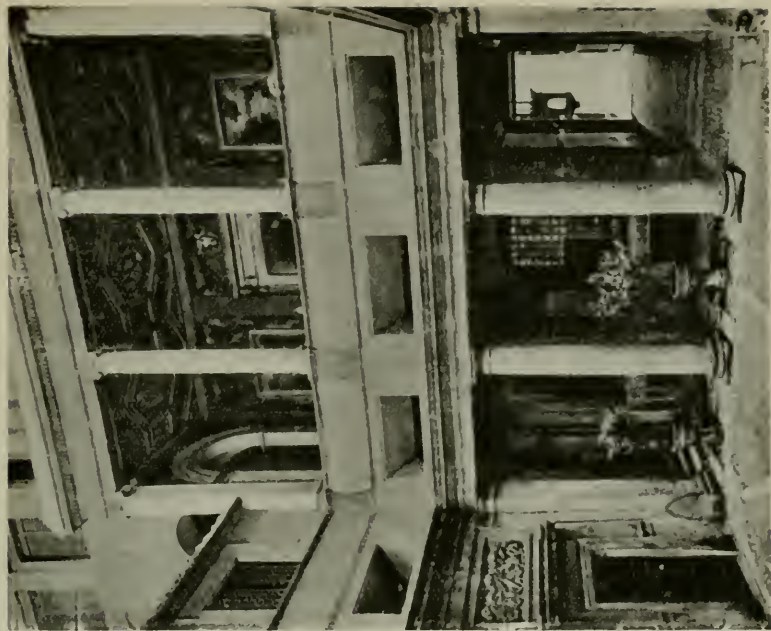
Attic base and a Grecian profile and projection of echinus, and windows of the time of the Republic ; a flat-coffered ceiling to the whole, while the niches have delicately coffered stucco semi-domes of the second century. In all this it seems as if Peruzzi were attempting to infuse into the Roman methods some of the Grecian refinement which was his partly by instinct, and as the



FAÇADE OF THE PALAZZO MASSIMI ALLE COLONNE, ROME.

*Peruzzi, Archt.*

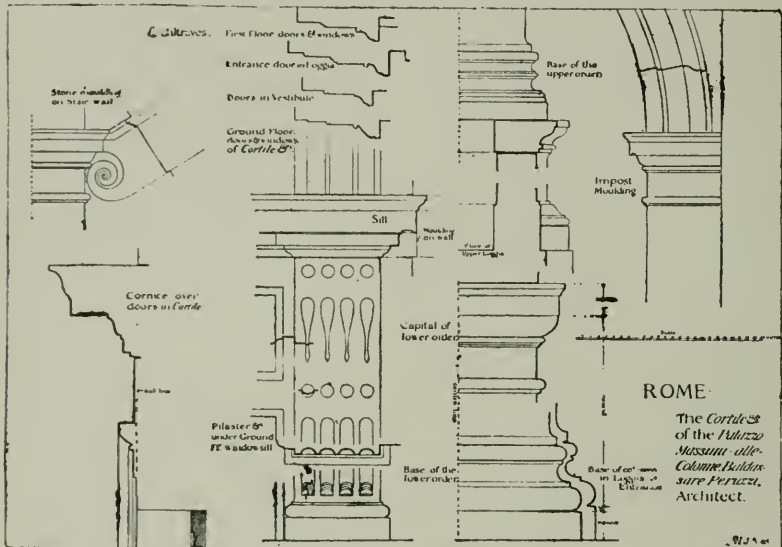
fruit of his study of Hellenic art ; and the freedom of his use of motifs or features developed in widely separated periods is a lesson to the painful archæology of much of the architecture of modern times. Some of this juxtaposition of the Greek and Roman features is most happy ; the cortile, which is illustrated on Plate XLIV., more consistently preserves the prevailing Grecian character. The openings above the first cornice, apparently formed for the purpose of lighting up the loggia at each end of the cortile, are introduced in a most infelicitous manner, whether by Peruzzi, as Letarouilly believes, or by subsequent hands. The entablature is in this way bereft of its



CORTEILE OF THE PALAZZO MASSIMI ALLE COLONNE, ROME.

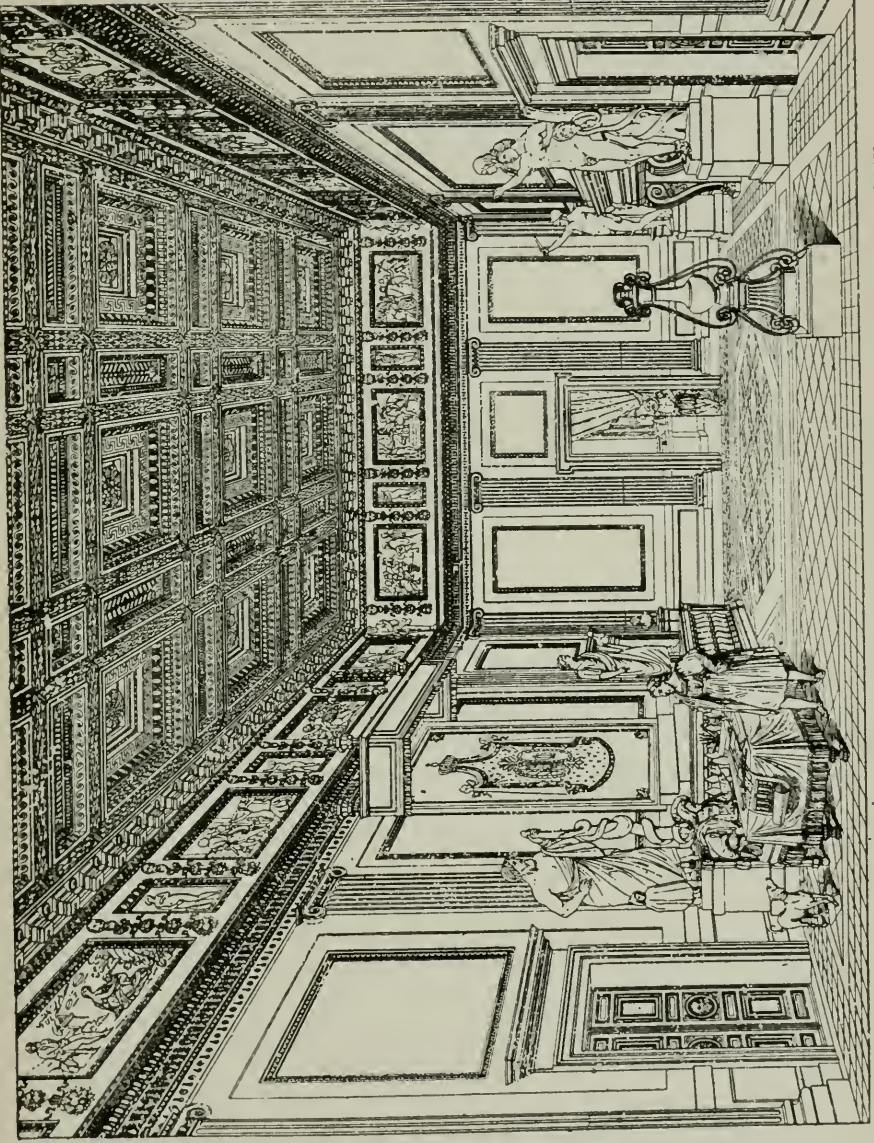
*Baldassare Peruzzi, Archt.*

proper frieze, while guttæ are left to lament the absence of their hitherto inseparable triglyph. The walls of the house enclose the cortile only on three sides for its full height, and on the east side the buildings are merely of one storey and an attic. The rich mouldings which frame the sculpture above the doorway of travertine stone on this wall (seen in Plate XLIV.) are of stucco, and, like the ceilings, and semi-domes of the niches in the portico, also of this perishable material, are in fair preservation. The firm and delicate moulding profiles serve to show



how faithfully the predominant Greek tendency is stamped even upon details of small consequence, while they indicate no want of originality on the part of the master.

The loggia on the first floor, approached by the unpretending staircase, is in its union of painting and architecture one of the most perfect features of a singularly perfect building. The Ionic columns are purely Greek, of the most refined proportions and drawing. White marble is used not only in the columns and square pillars, but in the jambs and cornice of the doorway, and in the archway at the head of the staircase. The ceiling is boldly coffered on hexagonal lines, and beautifully enriched and decorated. It will be observed that in this cortile Peruzzi, as



PRINCIPAL APARTMENT OF THE PAL. MASSIMI ALLE COLONNE, ROMÉ.

*Baldassare Peruzzi, Archt.*

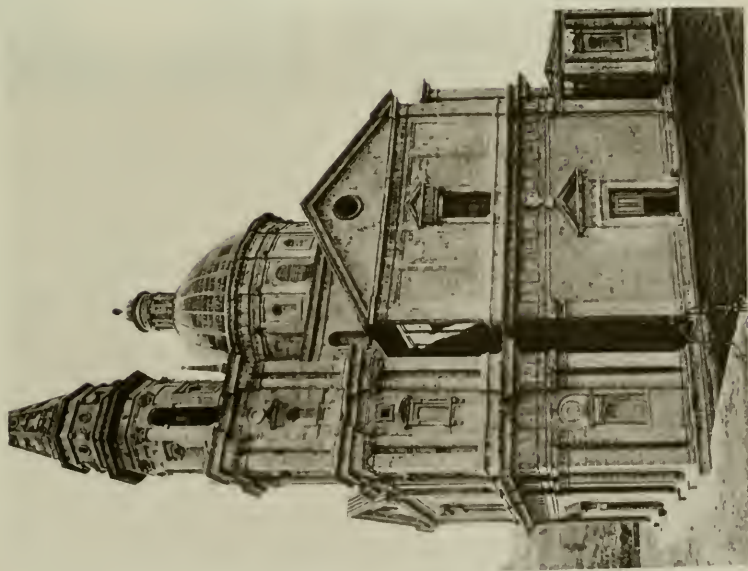
in every other case but one (the façade of the Pal. Costa), resists the temptation to place his main cornice at the level of the column entablature, and superimpose an attic, terminated by a lesser moulding. This treatment, a common one, is exemplified in the Palazzo Stoppani (designed by Raffaello, and probably



HOUSE FORMERLY IN THE VIA GIULIA, ROME. VIEW OF CORTILE FROM VESTIBULE.

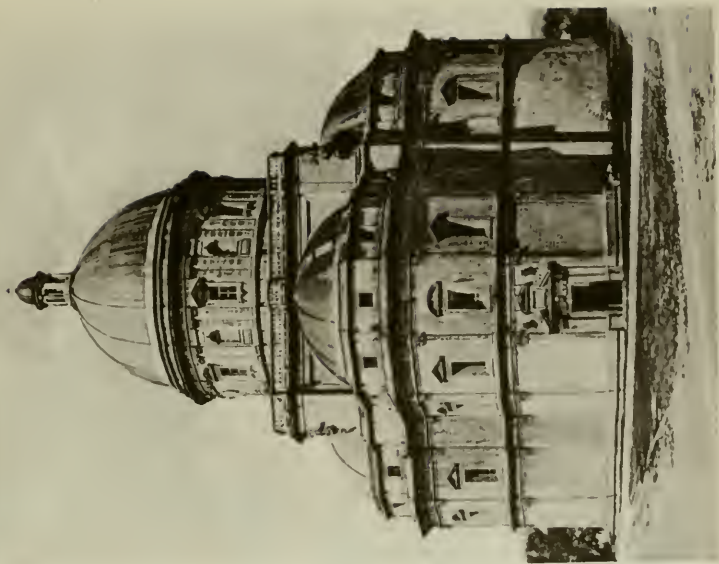
*Peruzzi, Archt.*

carried out by Giulio Romano), and there as elsewhere is unfortunate, being a species of anti-climax. Such an arrangement is most effective in interior work, and the Hall of the Massimi (Plate XLV.) furnishes an example of the application of this principle. Here it appears very successful, although Letarouilly, whose opinion is entitled to the greatest weight, is pleased to stigmatize the architecture of this room as "heavy," while highly commending the decoration. The large panels in the frieze, which is the happiest part of the decoration, represent scenes in the life of the founder of the family in republican Roman times, while the intermediate panels and the sculptures are mythological. The baldachino is an indication of the high



CHURCH OF THE MADONNA DI SANTO BIAGIO,  
MONTEPULCIANO.

Antonio da San Gallo (the elder), Archt.



CHURCH OF SANTA MARIA DELLA CONSOLAZIONE  
TODÌ.

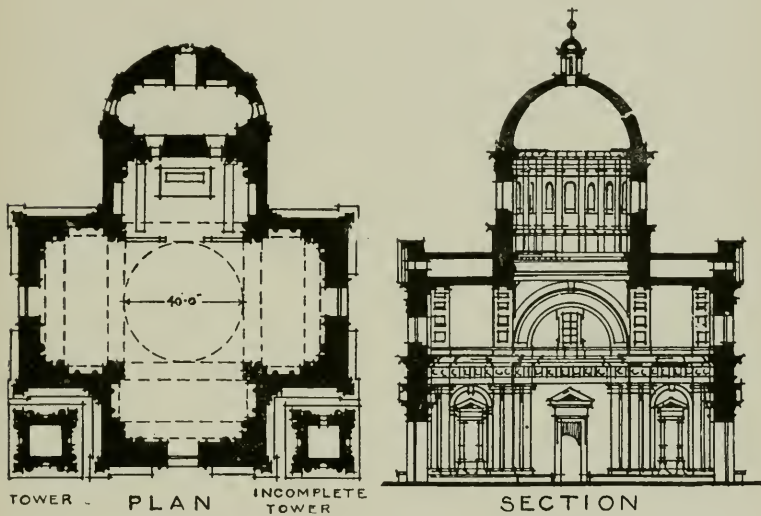
Cola da Caprarola and Peruzzi, Archts.





rank of the noble owner. The marble chimney-piece, surmounted by a bust of Raffaello, has consoles closely resembling the supports of the seats in the loggia. It will be observed that in this building, as in all contemporary work, the corbel or bracket shape (page 44) is suppressed, and its place supplied, in every feature of this nature, by the weaker and softer console form of the trusses flanking the first floor windows, and the door of the entrance loggia, as well as that on the *piano nobile*.

The house in the Via Giulia, Rome, was as distinctively Roman



CHURCH OF THE MADONNA DI SAN BIAGIO, MONTEPULCIANO.

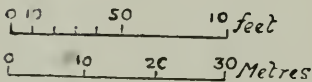
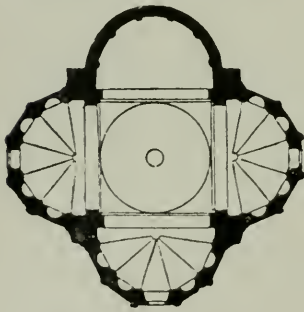
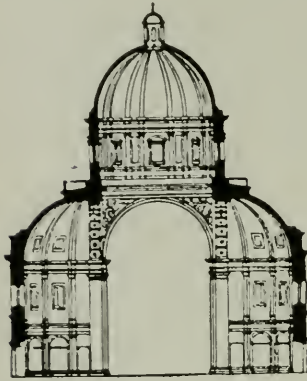
L.W., del.

Antonio da San Gallo the elder, Archt.

as the Massimi is Greek. In the accidental union of the central arch at the farther end of the cortile with the square window openings, seen in the view on page 142, there is a foreshadowing of the "motif Palladio," which from this time constantly recurs, especially in the works of the later Northern artists.

For an indication, on a similar moderate scale, of what was being achieved in ecclesiastic work at this time, no more characteristic examples could be chosen than the churches at Montepulciano and Todi (Plate XLVI.). The Italian architect of the Renaissance never ceased to strive for spaciousness in the interior of a church, and above all, for that perfect effect of space which can be obtained—as in no other way—by the use

of a Greek cross plan with a commanding dome carried on four supporting arches. No problem of design offers more scope to a lively imagination and calls more insistently for a masterly disposition of plan, section, and elevation, if impressive unity is to result both inside and out. But few were the opportunities of



PLAN AND SECTION OF THE CHURCH OF  
SANTA MARIA DELLA CONSOLAZIONE,  
TODI.

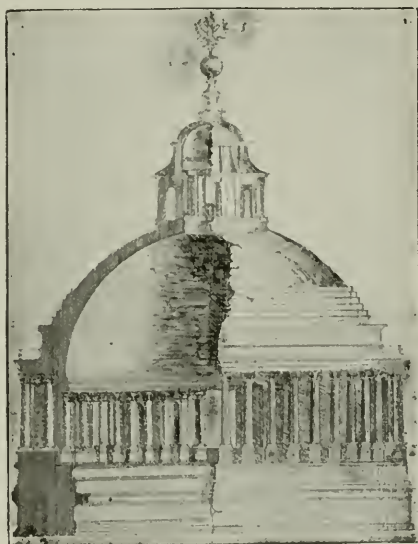
*Cola da Caprarola and Peruzzi, Archts.*

realising these cherished schemes, for Catholicism, in adopting the basilican plan, perpetuated a form eminently suited to its own purpose, with the result that ecclesiastics and architects often found themselves in conflict on this vital question. The architects, nevertheless, achieved a few memorable successes, notably at Montepulciano and Todi. At Montepulciano, a town lying between Siena and Perugia, the church of the Madonna di Santo Biagio (begun 1518) is the work of Antonio da San Gallo, the elder, and marks him out no less than his younger namesake and connection as an able exponent of this new type of work. It is the fruit of the Florentine development represented by the Church of Santa Maria delle Carceri (Plate XV.), which was erected by his elder brother. Like the Palazzo Massimi, it presents a design which has been carried practically to completion, and is as perfect as the talents of its architect could make it, under certain stipulated conditions. The plan (p. 143), is a Greek cross, wagon-vaulted and without aisles; and

the central dome, well raised above the roof, has almost attained its full development, while the finished campanile is one of the finest of its kind. At Todi, south-east of Perugia, the Church of Santa Maria della Consolazione shows a still more perfect development of the simple plan dominated by a central dome

It is ascribed to Cola da Caprarola, with possibly Peruzzi as his adviser, and was begun in 1508, but not completed till long afterwards. Polygonal apses open from three sides of a square with a circular one on the fourth side, all covered with semi-domes, and the central dome with its high drum rises from a square base, slightly concave in plan.

It would be tedious and unprofitable to recount the early history of the various projects for the less fortunate Church of St. Peter, the largest work of the Renaissance. Suffice it to say that after other schemes had been commenced and abandoned, Bramante, some time before 1506, when the foundation-stone was laid, was appointed architect, and that Giuliano da San Gallo, Raffaello the painter, and Fra' Giocondo of Verona, were afterwards associated with him in the work. All four dying by 1520, before the work had advanced very far, Peruzzi was soon after appointed to the control of the works,



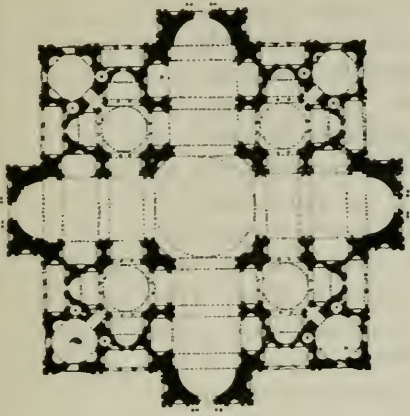
HALF SECTION AND HALF ELEVATION OF DESIGN  
FOR DOME OF ST. PETER'S.

*Bramante, Archt.*

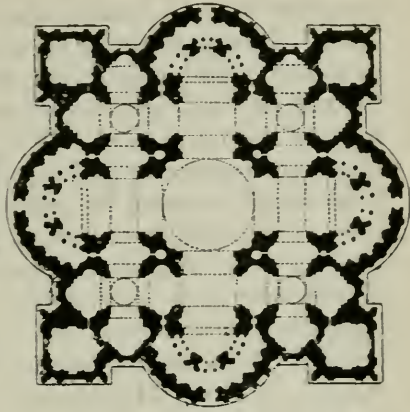
although Antonio Sangallo the younger had been previously (in 1518) made assistant to Raffaello. Each architect on his appointment seems to have set himself to restudy the whole matter and produce his own plan, hence it is easy to account for the delays which occurred at this time; and with the successive removals of three Popes, the difficulty of procuring funds, and the sack of Rome, it is difficult to understand how the work proceeded at all. Bramante prepared many designs, but his definitive scheme was a cross, of four arms of equal length,\* the central feature of which was a low dome not far

\* For the history of these early projects, with the sketches of the architects in facsimile and many restorations, consult the great work of Baron Geymüller. *Les Projets Primitifs pour la Basilique de Saint Pierre de Rome, par Bramante, Raphael, &c.*

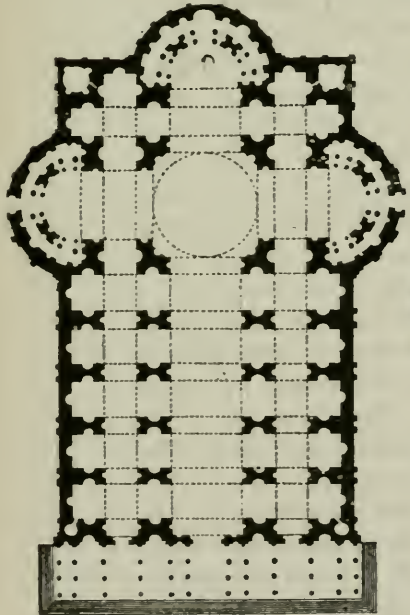
removed in form from that of the Pantheon, but raised on a complete peristyle without and the semblance of one within. The illustration (page 145) is from Serlio's drawing of this dome, and when architects and critics regret, as they so often do, that Bramante's design was departed from, they should not forget that they have gained something greater than the dome with which he would have crowned the pile. It is possible, however, that this design, pulled out, so to speak, and with solid masses at intervals in the colonnade, gave Sir Christopher Wren a suggestion for his most beautiful dome at St. Paul's, in which case Bramante's dome design had its uses. After his death his whole scheme seems to have been departed from, and Raffaello, possibly influenced by clerical conservatism, made an exceedingly beautiful and simple plan, in a more conventional form, a design which, says Serlio, "in my opinion, is one of the fairest draughts that are to be found, out of the which the ingenious workman may help himself in many things." This plan, without any doubt, would have produced a finer building than that which now exists. It is often spoken of as Bramante's plan, but this is an error, although it may have been based upon the previous studies of Bramante and his assistants. At Raffaello's death, Peruzzi, appointed to the chief control, found that the piers of Bramante needed greatly strengthening, having almost collapsed under their own weight; anxious, too, to restrict the scope of the work, and desiring to let the dome be seen from all points of view, he reverted to the Greek cross plan. The plan he adopted (Plate XLVII.) was really a skilful combination of the good points of Bramante's and Raffaello's plans: and it seems a plausible theory that Raffaello's eastern termination and Peruzzi's plan were based upon a study (perhaps by Bramante) of the ancient Church of San Lorenzo at Milan. Peruzzi's annotator explains that the temple was to have four doors, the high altar to occupy the middle. At the corners were to be four sacristies, upon which clock towers might be reared. Had the author been suffered to carry out his model, there can be little doubt that it would have been not only the most magnificent temple the world had seen, but one of the purest in taste. Peruzzi, however, was cut off in 1536, not without suspicion of having been poisoned by one who hoped to succeed him in his office at St. Peter's, and Antonio Sangallo, who then took charge of affairs, restudied the whole matter. His design is



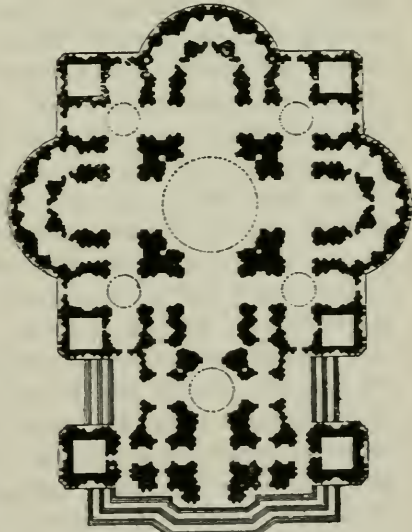
BRAMANTE.



BALDASSARE PERUZZI.



RAFFAELLO DA URBINO.

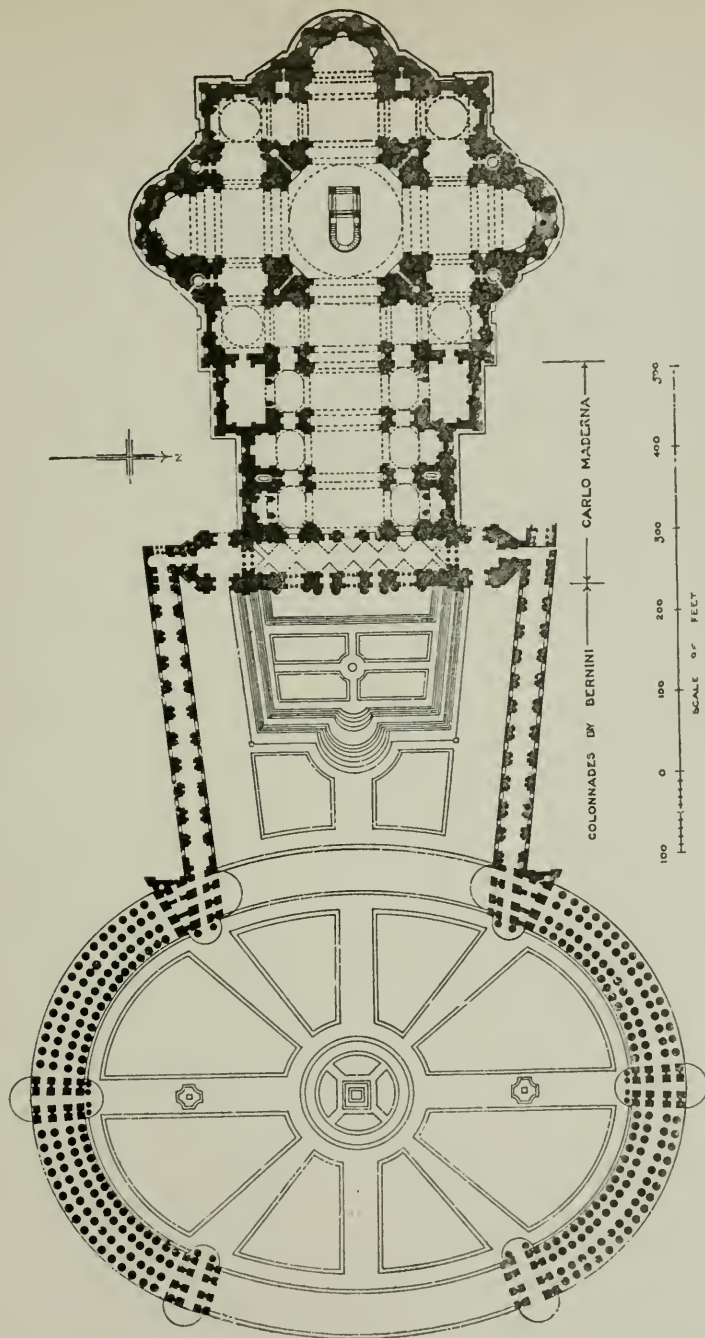


ANTONIO SANGALLO THE YOUNGER

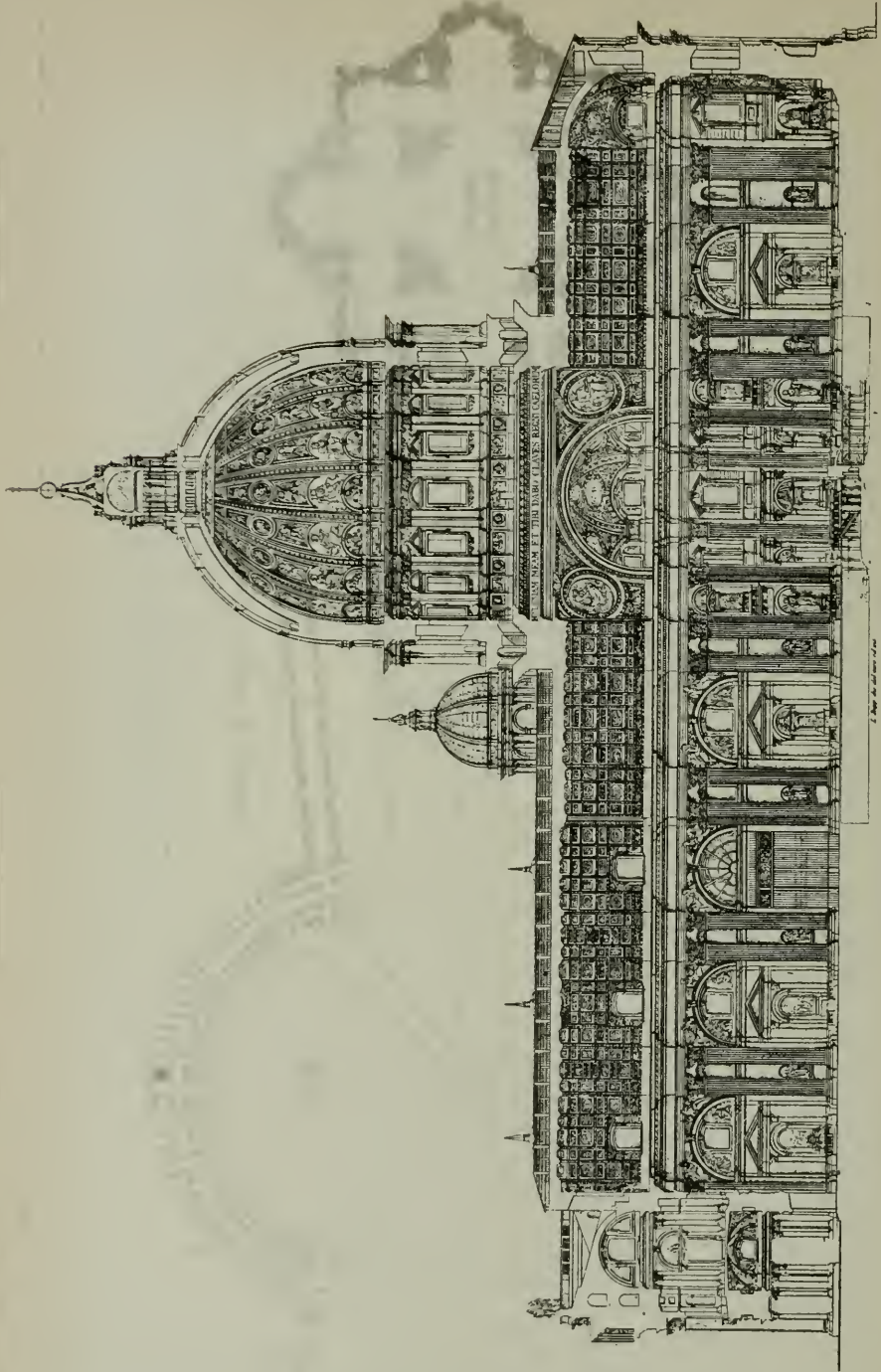
SOME OF THE EARLIER SCHEMES FOR ST. PETER'S ROME.

illustrated, both in plan and elevation, in Fergusson's *History of Modern Architecture*.\* The exterior has much merit, but the plan little or none, compared with those which had already been made. Though retaining the Greek cross principle of Peruzzi, he proposed to add a great and wellnigh useless hall or vestibule flanked by two great campanili, giving to the exterior the form of the Latin cross. It is probable, however, that he had little opportunity of making headway with the scheme, his time being occupied in building up the niches of the great piers of the dome, and possibly by the inner wall of the southern apse, which, after it had been thickened by Michelangelo, became the outer wall of his restricted plan. The merits of Sangallo's design were freely criticised and generally condemned by his contemporaries, who rarely appear to have done Antonio justice. Michelangelo was especially critical, and is said to have banned the design because, broken up "with its innumerable projections, pinnacles, and divisions of members, it was more like a work of the Teutons than of the good antique manner, or of the cheerful and beautiful modern style." Thus did the greatest critic of the age set magnitude against multiplicity, and encourage by precept as well as example the worship of mere bigness. Many architectural critics of to-day, having the benefit of such mistakes as St. Peter's before them, would much prefer Antonio's elevation, which involved three orders in height, to that of one order, which supplanted it. As for Antonio's capacity to carry out such a work, Vasari says: "It is true that he effected much, in accomplishing what we possess; but he would, nevertheless, as is believed, have seen his way more clearly through certain of the difficulties incidental to that work, had he performed his labours in company with Baldassare." Antonio died in 1546, at sixty-one years of age, and Michelangelo, ten years his senior, succeeded. He reduced the scheme greatly, and by suppressing many of the features of the designs both of Peruzzi and Antonio, gave the plan a simplicity which, on so great a scale, is now seen to be a blunder. He was, however, strong enough to overcome prejudice and restore the plan of the equal arms. The cliff-like walls of the apses and the towering pilasters, as we know them, are his work, as is also the dome, for which he left a complete model and drawings. These parts of the church, however, properly

\* Second edition, Vol. I., Figs. 24, 25.



PLAN OF ST. PETER'S, ROME, SHOWING THE PIAZZA AND PERISTYLES AS FINALLY COMPLETED.

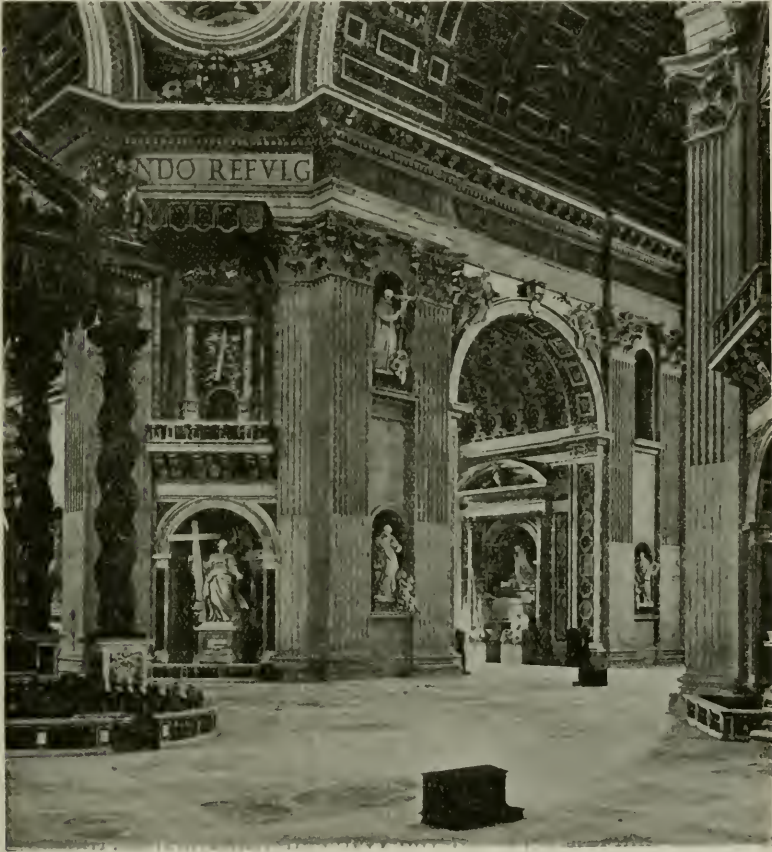


LONGITUDINAL SECTION OF ST. PETER'S, ROME.

Scale one inch to 100 feet.



belong to the succeeding or Late Period, which Michelangelo really initiated, and the extension of the nave, which ended the battle between the two forms of cross, belongs to the seventeenth century. The façade (page 156) exhibits Carlo



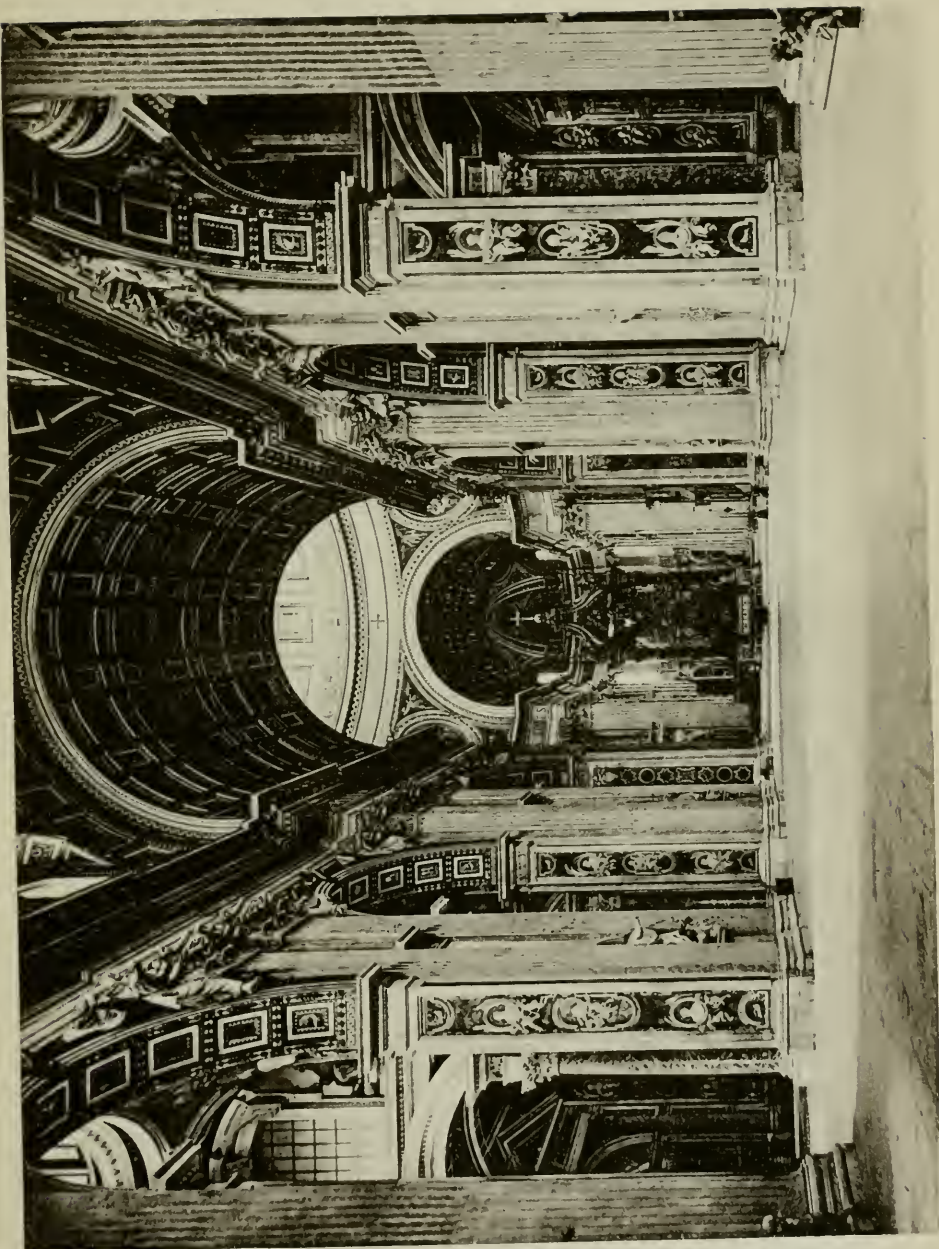
ST. PETER'S, ROME (INTERIOR VIEW).

Maderno's work, with a base caricature of the portico which Michelangelo had designed to stand free of the main building as an appendage to the Greek cross scheme, but which the seventeenth century architect made to stick close to the wall. Later still are the great Doric peristyles of the forecourt which Bernini completed in 1667 (Plate XLVIII.).

It is the interior (Plate L.) which chiefly concerns us in

considering the work of this period. The internal ordinance, with its gigantic pilasters and protruding impost mouldings, is probably due to Bramante, and his assistants Peruzzi and Antonio Sangallo; for although the long arm of the cross, and its colossal wagon-vault, is partly the addition of Maderno, the original idea is fairly well preserved, but with late and debased details and ornaments. The form of the four supporting piers of the dome, which are among the earliest parts of the work, makes the projection of the pendentives comparatively slight, and necessitates some distortion of the pendentives carrying the circular drum. Had these been curved on plan, concentric with the dome, or had they been rectangular, there would be no irregularity; but, indeed, none is apparent as the work is executed, the huge circular panels of the Evangelists, in mosaic, filling up the spaces perfectly.

St. Peter's and the Vatican make up the one group of Renaissance buildings which in scale and monumental character more than holds its own with the old Roman work. In this there is significant testimony to the truthfulness of architecture as the stone book of history, for in St. Peter's are writ large the importance of the Church in the world of the sixteenth century, the character and surroundings of its rulers, as well as the spirit and aims of the constructors of the material fabric. If ancient Rome was built out of the spoils of the conquered world, renaissance Rome, too, spoiled Christendom. The Popes of the Renaissance are but the sixteenth century types of the ancient Emperors: they reoccupy the house that the Romans prepared. The palaces of the Vatican and of the Cardinals stand in the place of those of the Palatine Hill. Out of the tepidarium of the Baths of Diocletian, Michelangelo finds them a fitting temple; the Pantheon of the Olympic deities becomes that of Santa Maria and the Galilean fishermen. And so it has been said that in St. Peter's the Catholic world adopted for the type of its great church the central hall of a Roman bath (Plate XLIX.). The architect, however, will dwell more on the distinctions than on the type character common to both. Particularly he will not fail to observe that it is the addition of Maderno, which in its design, its vaulting and lighting, as well as its dimensions, presents so close an analogy with the Roman vaulted chamber of the Baths of Caracalla or Diocletian. Round about the dome, the part which belongs to the culminating



INTERIOR OF ST. PETER'S, ROME.



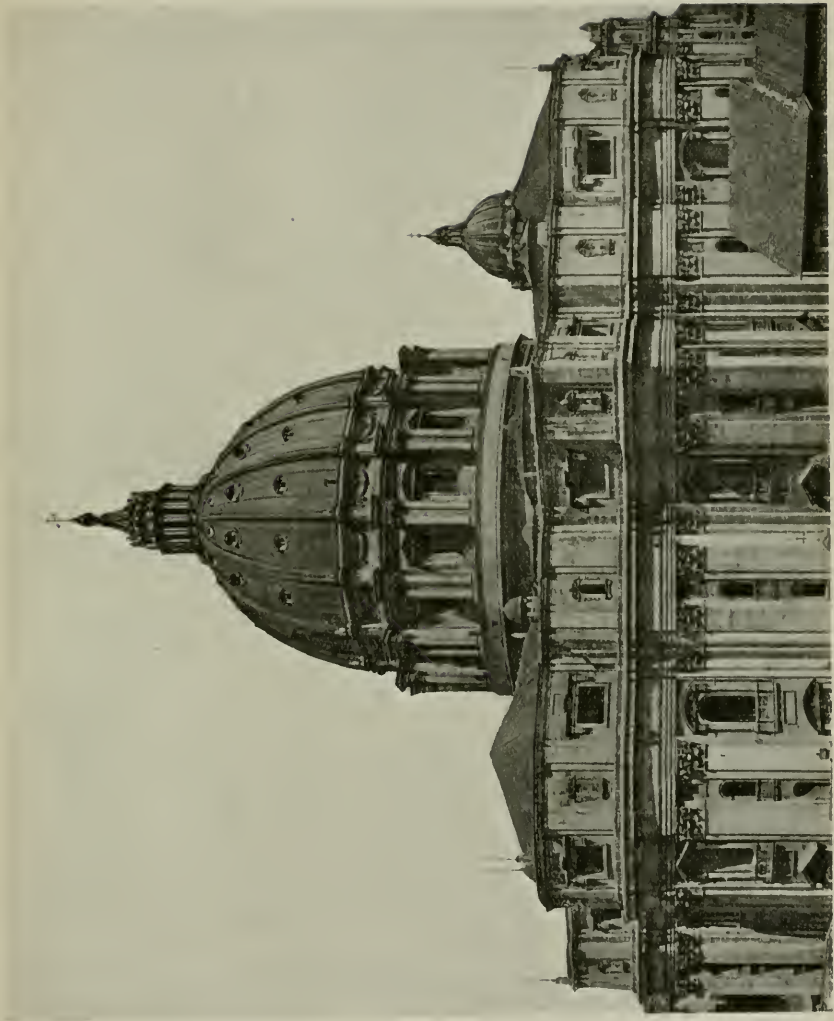
period, there is little which need recall the old Roman models. The Greek cross plan which successive architects schemed, is founded on the early churches, while Michelangelo's dome design is at the end of a chain in which the links are the dome of S. Sofia and Santa Maria del Fiore. But for the principle illustrated by the Italian Byzantine domes, it would have been impossible to have "hung the Pantheon in heaven," and but for Brunelleschi's intrepid construction at Florence, even the hand of Michelangelo must have faltered before the boldness of its drum design with the poor abutment of the sixteen twin column props. The triumph of "the hand that rounded Peter's dome" consists largely in this, that on a scale which increases every difficulty out of all proportion, the union of both systems was successfully effected; so successfully that with the Pantheon and S. Sofia the dome of St. Peter's is one of the most nobly beautiful of architectural creations.

The internal effect of St. Peter's is a subject about which much has been said. All are agreed that the impression it makes on a first visit is not so overwhelming as might be expected from its prodigious dimensions. Byron, in notable verse, has expressed the idea and given a poetic cause for the absence of this effect, and Nathaniel Hawthorne, in his delightful picture of Modern Rome, treats of the subject at some length. The explanation may be, as he suggests, that when first one enters, the ghostly image which almost unconsciously had been cherished is shattered by the shock of the reality presented. There had been built up in the mind's eye a vague outline, "dim, and gray, and huge, stretching into an interminable perspective, and overarched by a dome like the cloudy firmament," such an edifice in which one might keenly realise the insignificance of his own personality. Some of this effect is produced by the dome of St. Paul's in London, and it might naturally be looked for in a building greater by far. But when, for the first time, you push aside the heavy mattress at the door, or later stand below the dome, there is little or none of this feeling, and the first impression is of cheerfulness and colour, should you chance to see it with the sunlight streaming through the clear windows on the mosaics and coloured marbles, fresh and bright through three centuries. Then, with the very limited view which can be obtained from most points, it is felt to be a poor substitute for the preconceived edifice with its boundless vistas, and the

next impression is decidedly that it is not so vast a building as had been expected. The violation of what may be called the human scale, which is perpetrated no less in the enormous size of the order than in the colossal cupids, is another reason for this. Never before were classical Orders used of this size, save in such monumental columns as those of Trajan and Marcus Aurelius, and it is not wonderful that the mind and eye, accustomed to their use on a much smaller scale, should for some time fail to grasp their actual dimensions. But every moment of time spent within the building and every fresh visit increases the sense of its immensity, until, to quote Hawthorne again, "after looking many times, with long intervals between, you discover that the Cathedral has gradually extended itself over the whole compass of your idea; it covers all the site of your visionary temple, and has room for its cloudy pinnacles beneath the dome."

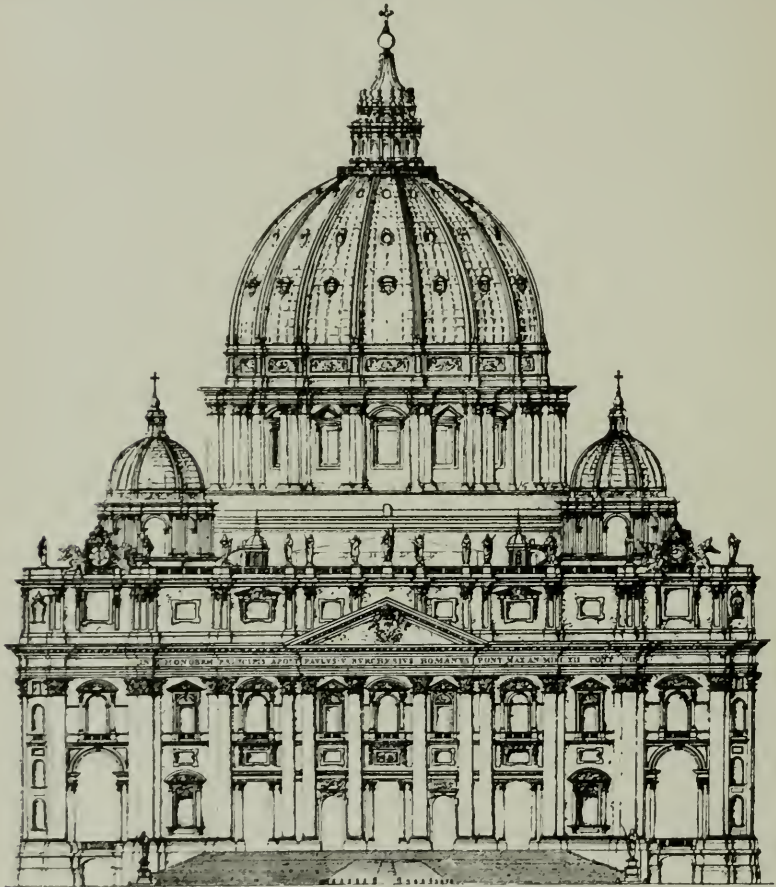
There is the same difficulty in realising the immense scale of the exterior, but there never comes the same ultimate satisfaction. The order of the outer wall is still higher, about ninety-four feet, and nine feet broad, the capitals being ten feet deep. The height of the wall surrounding the structure is 165 feet, while the figures on the balustrade of the east front are nineteen feet high. While on this matter, it may be said that the total height at the dome is 435 feet, twice the height of the central towers of York or Durham Cathedrals; and although less remarkable for length than for width and height, it is longer than Rochester and Glasgow Cathedrals placed end to end. The ultimate victory of the Latin cross has deprived all spectators within a quarter of a mile to the east of their view of the dome. To see it close at hand we must go round the flank of the building, whence the effect is splendid (Plate LI.), as it is also from any distant point of view. It may be surpassed in grace of exterior aspect by St. Paul's, in London, with its unbroken entablature, relatively higher colonnade, and attic; but without St. Peter there had been no St. Paul. The brackets designed by Michelangelo to unite the coupled columns and entablature with the attic were never carried out, and do not seem to be required.

Viewing the culminating period in Rome as a whole, we observe that, like all art of the highest attainment, it is characterised by the attention given to proportion and design in the mass, the details being made strictly subordinate to the *tout ensemble* kept pre-eminently in view. A feeling for what may



EXTERIOR OF ST. PETER'S, ROME, SHOWING THE DOME FROM THE SOUTH-WEST.

be called rhythm in spacing, and a sense of satisfaction in simple arrangements and grouping, is evident. The power thus gained in composition enabled the architects of this period to dispense with the elements which had lingered in the Renaissance



EAST ELEVATION OF ST. PETER'S, ROME.

Scale one inch to 100 feet.

from Gothic or Romanesque influence. The traceried window, the carved arabesque (at least in exterior work), the splayed reveals of doorways and windows, were made to disappear, and the freedom and variety of capitals and other purely ornamental carving greatly curtailed. Even such elements as the round roof and pediment, directly inspired by the Byzantine work, were given up, although actually the old Roman form of roof



and ceiling, as in Constantine's Basilica and the Baths of Caracalla. Closely connected with the tendency to classic imitation may be considered the revival of Greek methods and the preference for rectangular compositions, continuity of lines, absence of breaks or projections, and monotonous repetition of forms. Great use is made of the columnar form, and where it is not preferred as a substitute for the panelled pilaster of the early period, the pilaster is made to assume the severe form of the Greek anta, fluted pilasters being relegated to interior decoration. The reintroduction and use of the engaged column, backed by a square pier carrying arches (Plate XLII.), of which the unfinished cortile of the Palazzo Venezia, Rome (1455), is perhaps the earliest instance, is very typical of this period, replacing the detached columns of the earlier practice (Plate XXXVI), or the lesser half columns applied to the main pilaster, as on Plate X. The mouldings, though less highly enriched as a general rule, are of the most refined types and purest profiles, delicate, and yet vigorous (page 140, Plate LV.). Instead of being cut out of a bevelled surface like most of the early Renaissance cornices and mouldings, they approach the bolder sections of the Romans, but in refinement of line and shading they are more often Greek in feeling than Roman. Projection is much increased, and all the effect of timidity produced by such low relief as Alberti's and Bramante's early work disappears.



CORTILE OF THE PALAZZO SPADA ALLA REGOLA, ROME.

A passion for the human figure is a decided characteristic of the Roman architects, and led them to impress its semblance upon almost every detail of the architecture and every trifling accessory they designed. Their plastic power was in this way pushed to the verge of weakness. This tendency they certainly



DETAIL FROM THE SISTINE CHAPEL, ROME.

carried further than the ancients, Greek or Roman, in not a few cases, as, for example, in the Palazzo Spada alla Regola, which is especially remarkable on account of the ornate treatment of its walls with surface decoration in a hard-setting plaster. This interesting design (page 157) is attributed to Raffaello, but it was not carried out till about 1540 for Cardinal Capo di Ferro, the palace taking its present name when it

came into the possession of the Spada family in 1640.

In interior decoration architects and painters worked together to produce rich schemes which rely mainly upon figure painting for their telling effects. The most extreme example is of course the Sistine Chapel, the work of various artists, including Botticelli and Perugino, but remarkable chiefly for the ceiling by Michelangelo, and the vast composition on the altar wall representing the Last Judgment, painted thirty years later by the same master hand. The illustration, on page 159, is of one of the Sibyls from the vaulting, representing the

one who dwelt at Erithraea, a name which the Italians have again revived in bestowing it, appropriately enough, upon their strip of Red Sea territory. The architectural accessories to the figure are, in this case, entirely produced by colour on the concave surface of the vault, with amazing technical skill. The Sistine Chapel is justified by its success and by the unrivalled excellence of the work, but the golden mean of a union of truthful architecture and appropriate decoration is attained with happier results in the interior of the Villa Farnesina and the Palazzo Massimi alle Colonne. One thing appears beyond dispute, that Renaissance decoration has a high ideal, and demands, for its successful accomplishment, a full knowledge and perfect command of the principles of Nature's design, whether in the vegetable or the animal world, as well as of the arts of Greece and Rome



SIBYL FROM THE VAULT OF THE SISTINE CHAPEL, ROME

*Michelangelo, Painter.*

CHAPTER V.  
THE ROMAN INFLUENCE IN THE NORTH OF ITALY  
(1529—1550.)

COMPARISON AND DISTINCTION OF WORK OF PERUZZI, SANMICHELI AND SANSOVINO—PERUZZI AND SANMICHELI THE LEADERS—SANSOVINO THE FOLLOWER—PERUZZI—BIRTH AND TRAINING—HIS FIRST PATRON—THE VILLA CHIGI OR FARNESINA—OTHER COMMISSIONS—APPOINTMENT AS ARCHITECT OF ST. PETER'S—ORGAN AND HOUSES IN SIENA—PAL. ALBERGATI AT BOLOGNA—DEATH OF PERUZZI—CHARACTER OF HIS WORK AND PREFERENCE FOR ASTYLAR FAÇADES—SANMICHELI—FORTIFICATION BUILDING—PAL. POMPEI—BEVILACQUA—PORTA DEL PALIO AND NUOVA—CAPPELLA PELLEGRINI, VERONA—PAL. GRIMANI AT VENICE—SCHOOLS OF VENETIAN RENAISSANCE—SANSOVINO—HIS EARLY ROMAN CAREER—PAL. CORNARO DELLA CA' GRANDE—THE ZECCA, ITS RELATION TO SANMICHELI'S WORK—THE LOGGETTA—SANSOVINO'S SCULPTURE—THE LIBRERIA VECCHIA—HIGH ATTAINMENT OF THE WORK OF THIS PERIOD.

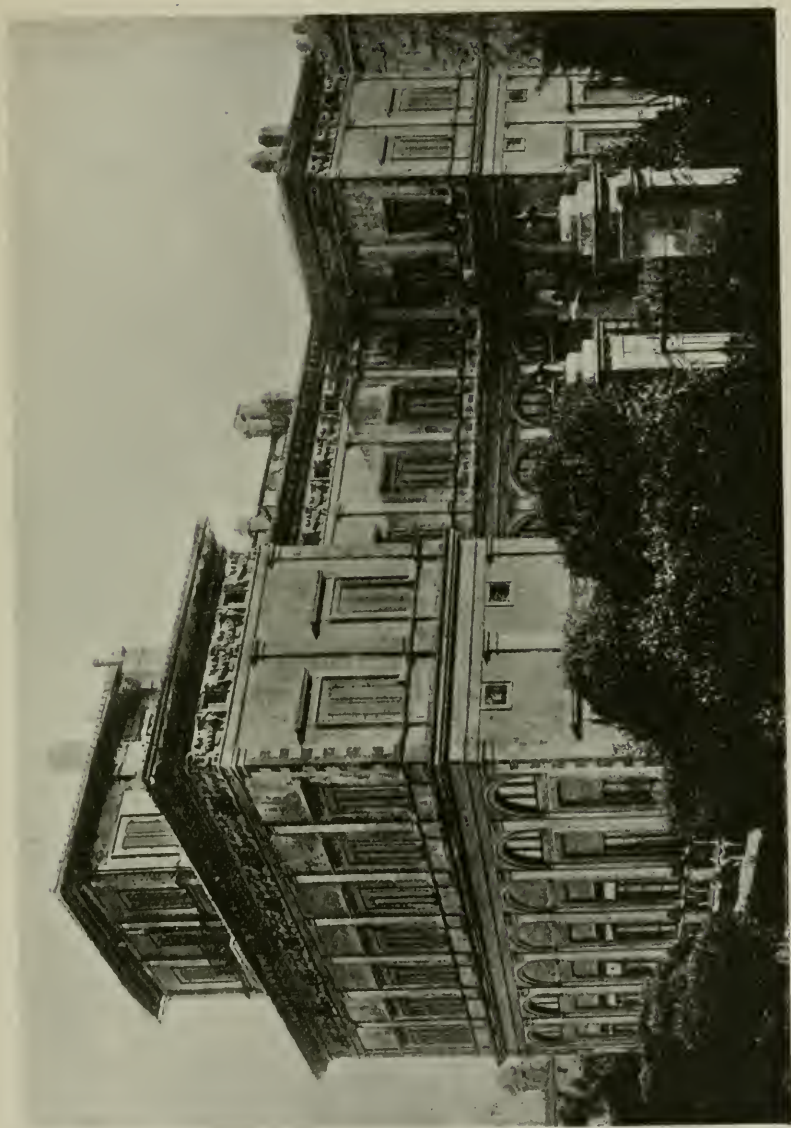
## CHAPTER V.

### THE ROMAN INFLUENCE IN THE NORTH OF ITALY.

IN the last chapter an attempt was made to ascertain the general drift of the architecture of the time, and to determine the points in which it differed from the work of earlier periods, rather than to differentiate the works of individual architects. Having in this way attained some idea of the nature and distinctive qualities of the culminating period as a whole, it is fitting that the nicer question should be entered on of distinguishing the work of its leading exponents. Architects who may be selected for illustration and comparison in this connection are Peruzzi, Sanmicheli, and Jacopo Sansovino. Each of the trio was at one time connected with Rome, but the later and principal practice of Sanmicheli and Sansovino was wholly in the dominions of the Venetian Republic. Of the three, Peruzzi and Sanmicheli were the originating geniuses, and Sansovino the faithful follower. So much was he their imitator in architecture that he had on occasions his Peruzzi manner of expression, and at other times a manner which is unmistakably founded on Sanmicheli's example. This will be clear from the illustrations; meantime it may be noticed as answer to those who affirm that great architects have always been painters, amateurs, or at least have not been trained in the regular way, that Raffaello, Michelangelo and Sansovino, unrivalled painters and sculptors, though designing great architectural works, never displayed either the originality or power of Brunelleschi or Bramante, who at an early period forsook the craft of the sculptor and the painter for architecture, or Sangallo and Sanmicheli, who were architects from their boyhood, and nothing more. Bramante and Sanmicheli in particular are distinguished by a grip of the elements of composition and a command over possible combinations in architecture, to which their brethren of the brush and chisel never attained. Peruzzi was an exception, in that he was an excellent decorative painter as well as an architect of the highest capacity. At the same

time, were it necessary to make three figures representative of the Central Period of the Renaissance architecture, no more brilliant triad could be found than the painter, the builder, and the sculptor, whose work makes up the subject-matter of this chapter. Naturally we begin with the eldest of the three artists chosen, as well as the most influential.

Baldassare Peruzzi was born at Siena in the year 1481. The register of his birth having been discovered in Siennese documents, the debated question of his birthplace has been set at rest. For "as seven cities contended for Homer, each desiring to claim him for her citizen, so have three most notable cities of Tuscany, Florence, Volterra, and Siena, namely, all maintained, each for herself, that Baldassare was of the number of her sons." So Vasari puts it, and he goes on to show how each might be said to have had a share in him. Like some of the earlier architects of the Renaissance, Baldassare's early self-education was obtained by frequenting the shops of the goldsmiths, and in a very short time he had made extraordinary progress in drawing, painting, and modelling. The inevitable and fateful drawing is made which captivates an astonished beholder, in this case Piero, a painter of Volterra, who takes the young artist with him to Rome. Here, like all the architects of the time who came to anything, Baldassare explored for himself the Roman antiquities. But one of his most fortunate discoveries was the compatriot who proved his first patron, Agostino Chigi (otherwise Chisi, or Ghisi), of Siena, the rich banker, the same who, while the Pope visited him in his villa, in order to create a striking impression of his wealth, threw the gold dinner plate after dining into the Tiber in sight of his holiness, and had it fished up secretly early the next morning. This story is scarcely characteristic of Chigi, who made a most noble use of his vast fortune, in his patronage, particularly, of Raffaello as a painter; and his taste and discrimination were shown no less in his selection of Peruzzi as his architect at the early age of twenty-five. The Villa Chigi, now known as the Farnesina (Plate LII.) in the Transtiberine quarter of Rome, is thus Peruzzi's first work of importance. It is contemporary with, or but a year or two later than Bramante's Cancelleria and Giraud palaces, and shows a great advance thereupon. Instead of the timid relief of a foot or so, the end wings are boldly projected, the arched loggia gives still greater



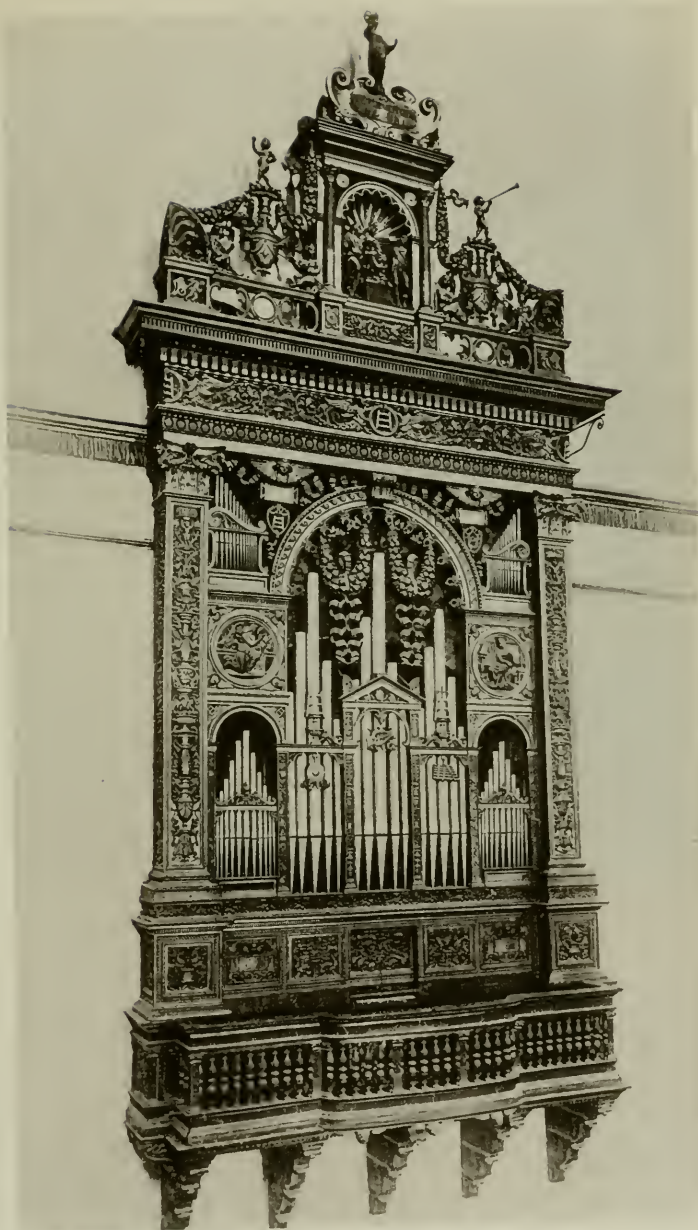
*Baldassare Peruzzi, Archt.*

THE FARNESINA (VILLA CHIGI), ROME.

relief, and the rich frieze crowning the whole is a vast improvement upon the trifling entablatures of the palaces of Bramante. The frieze is worthy of special notice, as it will be seen how Sansovino, thirty years later, profited by it in his library at Venice (Plate LXI.). The motif is in each case exactly the same: cupids holding festoons in each hand between the oblong openings in the frieze. This treatment of the frieze remained characteristic of Peruzzi throughout his practice, not so much in its decoration, as in the system of placing the window between the architrave and the cornice. Another feature which probably makes its first appearance or rather reappearance here, is the reclining figure in the spandril of the arches. Such figures were largely adopted by Sanmicheli and Sansovino, but anticipated by Peruzzi, as this building attests. The villa is perhaps most remarkable for its wonderful frescoes, executed both by Raffaello and its architect, who next to Raffaello and Michelangelo, was esteemed the greatest decorative painter of his age, and was much employed in that capacity. Indeed Serlio, who ought to have known, affirms that it was his pleasure in the proportions and masses of the columns, when seeking to place them in a perspective background, that led him into architecture, in which he says, "he so excelled that his like was not almost to be found."

An important commission (which unfortunately came to nothing) was now given him to prepare designs for a façade to the immense Church of San Petronio in Bologna. He proceeded to that city and designed two plans with elevations, section, and perspective, still preserved in the *fabbrica* of that Church. One of the designs, it is interesting to know, was "in the style of the Teutonic nations" (as his chronicler calls it), meaning thereby the Italian Gothic, the prevailing style of the rest of the building. Here also he designed the doorway to the Church of San Michele in Bosco, which is purely Grecian in its style; but he was at this time "almost compelled" to return to Siena, there to design the fortifications of that city, and to superintend their erection. Part of this is without doubt what is known as the Wall of Peruzzi, which is treated in a distinctly architectural manner, with a battered base, dentil and bracket cornice, and heavy astragal moulding. Again he repaired to Rome, where perhaps the greatest distinction he had yet attained to, empty honour though it proved, came to him on his appointment as architect of





ORGAN IN THE CHIESA DEL' OSPEDALE, SIENA.

Baldassare Peruzzi, Archt.



St. Peter's (page 146). About this time he had an opportunity of displaying his ability in another direction, for when one of the first plays written in Italian was performed before Pope Leo he prepared all the scenic decorations, and arranged the lights and other properties in a clever manner, specially deserving of praise in that theatrical

performances had been long out of vogue. He is considered to have been the inventor of the now universal movable scenes, which were first used on this occasion. At the time of the sack of Rome and subsequently, Peruzzi passed through several remarkable adventures, fully described by Vasari, ultimately returning to Siena, where he was employed in the service of that Republic, as well as by other public bodies. At this



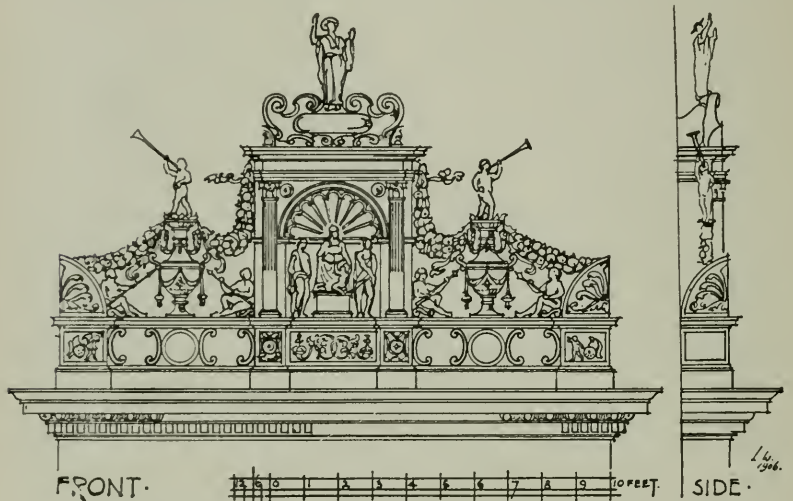
THE CASA POLLINI (OR CELSI), SIENA.

L. W., del.

Peruzzi, Archt.

time he appears to have furnished the design for the organ of the Church of the Ospedale (Plate LIII.). The design is one which deserves most minute and careful study. It is more imaginative and capricious than anything else he produced, and suggestions of previous and future architectural work appear in many of its parts. The pediment (with pillars, arch, and pateræ in the spandrels) is practically the same motif as the first floor windows of the Albergati palazzo at Bologna (Plate LIV.), one of his latest works. The acroteria suggest those of the doorway at San Michele in Bosco, also in that city. The key block

is the same in every detail as the trusses under the ground floor windows of the Palazzo Albergati, and the mouldings and enrichments in many parts resemble those which recur in such buildings as the Massimi and Albergati. It is not to be supposed that he was specially addicted to repeating himself: such resemblances are only to be looked for in any man's work, and serve to establish firmly the authenticity of nearly all the works ascribed to Peruzzi. Various charming houses in Siena are by such internal evidence easily identified as his work. Among them the Casa Pollini, in the Via Baldassare Peruzzi (page 165),



DETAIL OF THE PEDIMENT TO ORGAN CASE IN THE CHIESA DEL' OSPEDALE, SIENA.

L. W., del.

Peruzzi, Archt.

for they honoured this architect by naming a street after him. It is not an uncommon type of the Italian town house, distinguished from ordinary work only by the delicacy and richness of its chief cornice, its inclined base, the breadth of treatment, and the harmony of its proportions. A lane at this point meets the street at an acute angle, which is simply truncated, with excellent effect. The rich cornice in terra-cotta is buried beneath the eaves of greatly projecting rafters.

It may have been about this time that he furnished the designs for the Palazzo Albergati of Bologna, although the building does not appear to have been completed, so far as it now stands, till some years after his death. Before examining the details of this house we remark that it is only little more

than one-half its intended length, the nearer doorway (the only one originally purposed) being the centre of the design. The whole effect of this building, unfinished as it is, is one of



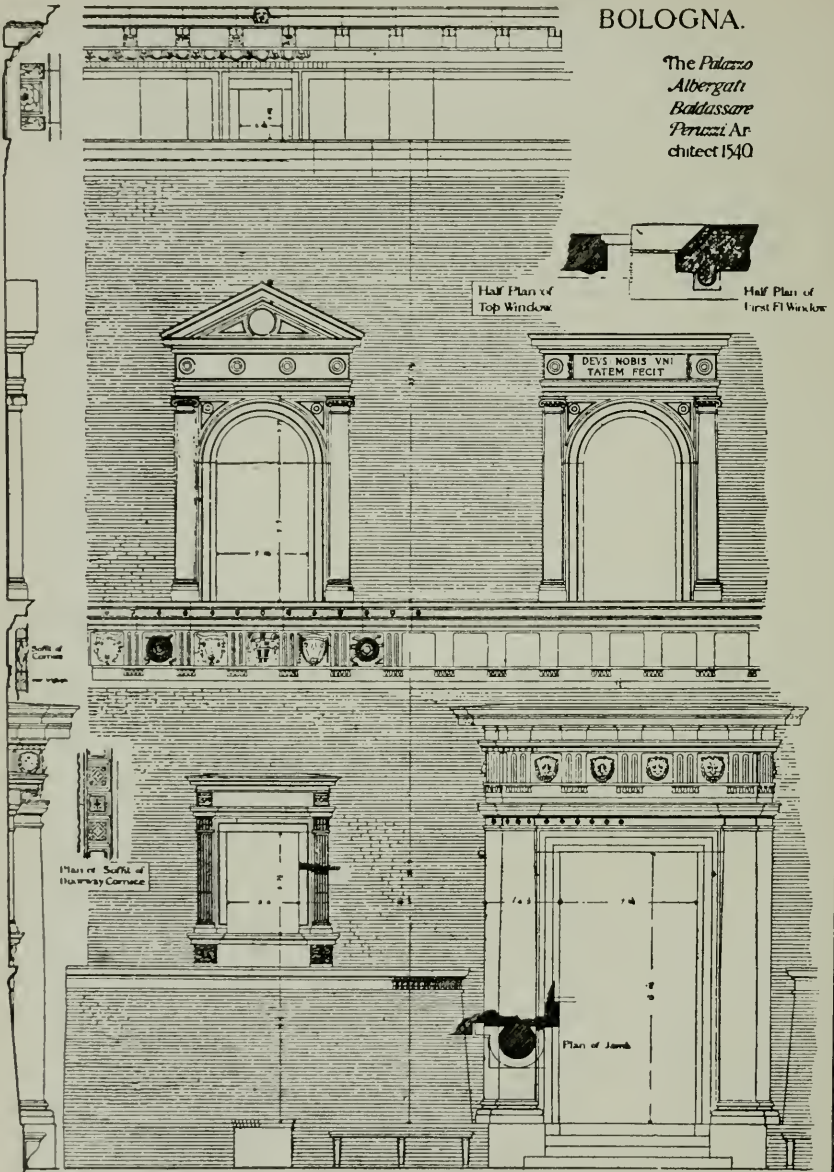
THE PALAZZO ALBERGATI, BOLOGNA.

*Peruzzi, Archt.*

simplicity, attained by mass of undisturbed wall surface and length of horizontal line, unbroken by projections. Equal simplicity is attained by Sanmicheli, as will afterwards be seen, but it is got in a different way, and no methods could be more dissimilar than those of the two men, though their results are

BOLOGNA.

*The Palazzo  
Albergati  
Baldassare  
Peruzzi Archtitect 1540*



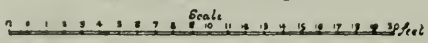
Half Plan of Top Window

Half Plan of First Floor Window

Plan of South of Highway Corridor

Plan of South

Part Elevation of Façade



BOLOGNA:

*The Palazzo  
Albergati.  
Baldassare  
Peruzzi Archtitect 1540*

Chief Cornice

Entablature

Side of  
Volute

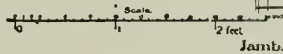
Capital  
of Order

Wall face

Moulding at Jamba  
of Top Windows.

First-Floor Windows.

Chief Architrave



Jamb.

Wall face

Lower Cornice.  
Frieze and  
Architrave

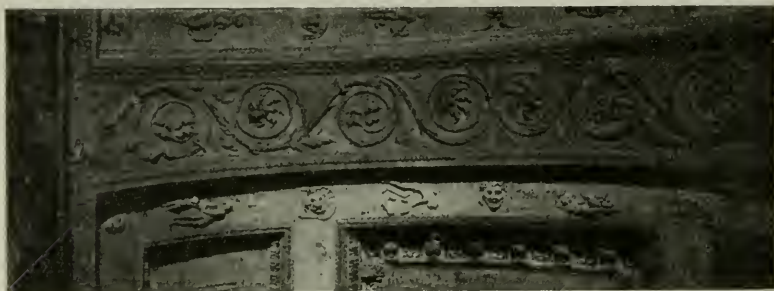
Edge of Cornice.

Base Moulding

Base of  
Order

W J A del

in this particular the same. To mention meantime one circumstance, Peruzzi, since his first work, the Farnesina, seems to have had a decided aversion to the use of the Order on the exterior of a dwelling-house, never save on that occasion employing it throughout, while Sanmicheli never built one without reverting to the orders. Generally Peruzzi's mouldings and decorative sculpture indicate a knowledge of the antique superior to that evinced in the work of his contemporaries; the use of certain enrichments or profiles is confined to him, or takes a new form in his hands. This first floor cornice (Plate LV.) is typical, with its Grecian bed moulding over the



PALAZZO MASSIMI, ROME. DETAIL OF CEILING.

*Peruzzi, Archt.*

Doric triglyphon, and the series of lions' and human heads. The crowning moulding of the sloping base plinth, too, if not Greek in character, is Egyptian. A flat band or fillet below cornices and mouldings is a refinement peculiar to his work. This will be better understood by reference to the Palazzo Massimi (page 140), afterwards built by Peruzzi in Rome, where the mouldings incline surprisingly to the Greek sections, as for example in the door cornice and architrave, or the string course below the upper columns of the inner loggia. The ogee is, however, Peruzzi's favourite moulding, employed in every position, often as an architrave and quirked slightly, as in the Albergati. From the delicacy of their outlines as well as their individuality of character, there can be little doubt that the profiles were drawn by the master's own hand.

We have illustrated and described only a few works of this industrious master, whose great talents after all appear to have availed little to his profit, so that in old age he found himself very poor, and died under the most sorrowful circumstances. He was laid in the burial-place of Italy's great ones,

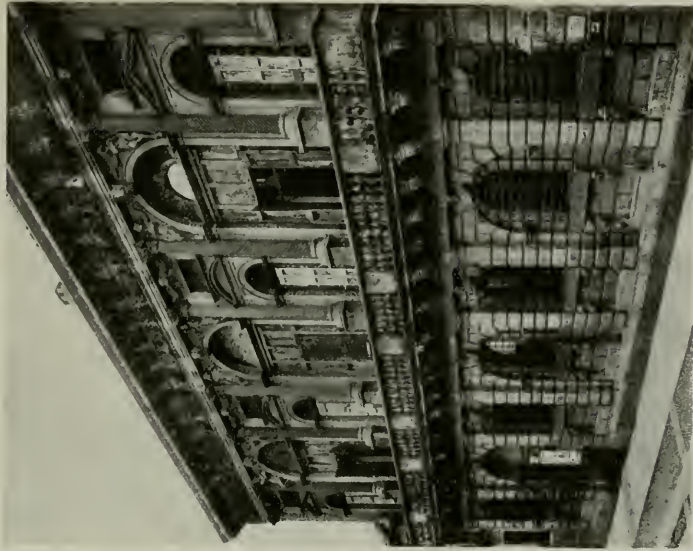


the Pantheon at Rome, alongside his great compeer, Raffaello. Peruzzi's works generally are characterised by their simplicity, breadth, beauty of proportion (though inclining to lowness), the delicacy and purity of the moulding profiles, and the ingenuity displayed in every detail, nothing being executed at hazard. His hand is easily to be traced throughout, and there is thus less difficulty in identifying his work than there is with that of his contemporaries. In general design he combines severity with elegance, never startling by crudities or eccentricities. It is much to be regretted that we have so little of his work on a grand scale that worthily embodies his powers of composition, but in the erection of the simple dwelling he has displayed the same talents and care, and his artistic capacity is proved by this quite as much as if his own St. Peter's had been carried to a successful issue.

We turn now to his almost equally able contemporary, the Veronese. Although Sanmicheli lived to a good old age, and probably executed in his lifetime more architectural work than any contemporary, his personal history, as told by Vasari, has singularly few incidents of what might be called human interest. He was born in 1484 at Verona, and derived from his father and uncle, who were architects, his first impulses in the direction of architecture. At sixteen he was sent to Rome, and by nothing more than the zeal of his study of the antiquities soon became well known in the city and beyond it. As his biographer puts it:—"Moved by the fame thus early acquired, the people of Orvieto invited our young architect to their city, where they made him superintendent of works to their so frequently cited cathedral." An altar in the cathedral, the crypt of San Domenico, and one or two houses, are the record of his work there; but at the same time he erected, so far as complete, the Cathedral of Montefiascone, a little town some fifteen miles distant. On account of the unsettled state of Italy at this time, Pope Clement VII. made choice of Antonio Sangallo and Sanmicheli, and associated them in charge of the fortifications of the Papal States, which formed a belt across the peninsula; especially they were required to protect Parma and Piacenza on the Northern boundary. This was probably Sanmicheli's introduction to the principal occupation of his life. Visiting his native town and district, he was imprisoned as a spy at Padua, but soon liberated, and invited to enter the service of the Signoria of that city. This flattering

offer he did not accept, but his services were soon afterwards secured by the State of Venice, after he had fulfilled all the wishes of the Pope, and had been relieved from his employment. This circumstance marks the beginning of his success. In the service of the Venetian Republic he constructed fortifications at Verona, and at Lido and Murano (islands of the Lagune), and restored the fortifications of Dalmatia, Corfu, Cyprus, and Crete. The obliging Republic lent him for three years to the Duchy of Milan, and his services were so much in request that the enemies of Italy, the Emperor Charles V. of Spain and Francis of France, put themselves in the position of declined patrons. The value set on Sanmicheli was in these troublous times purely utilitarian, but later his merits as an artist were thoroughly appreciated, and in more modern days the Veronese have erected a statue to his memory, inscribed "Michele Sanmicheli, great in civil and religious, supreme in military architecture," and no juster epitaph could be given him. His powers of invention and initiative were unequalled. In fortification work he was the first to use the triangular or pentagonal bastion, in place of the round or square form, and in civil architecture the original character of his work nearly effected a revolution in the style, and left its mark on Venetian architecture down to the latest period.

It was almost certainly Sanmicheli's familiarity with the military engineering work which fed his excessive love for bigness, and of extreme simplicity. In his suppression of mouldings, wherever possible, he anticipated, by some three and a half centuries, an artistic tendency of the present day in not unwholesome reaction from the opposite extreme. The effect of this in its application to domestic work may be well illustrated by the example of the Palazzo Pompei (Plate LVI.), built about 1530. The simple rusticated lower storey is an almost invariable treatment, although rusticated pillars or pilasters are sometimes employed by him. Mouldings or carving are denied to the window sills and brackets, and a plain plinth both below and on top of the first floor balustrade takes the place of the usual cornice and string course. The placing of the column bases on a double pedestal is a characteristic touch. Rich as the colonnaded top storey is, simplicity is maintained in the treatment of the archivolt of the upper windows, a double fillet and plain fascia being considered enough emphasis and decora-

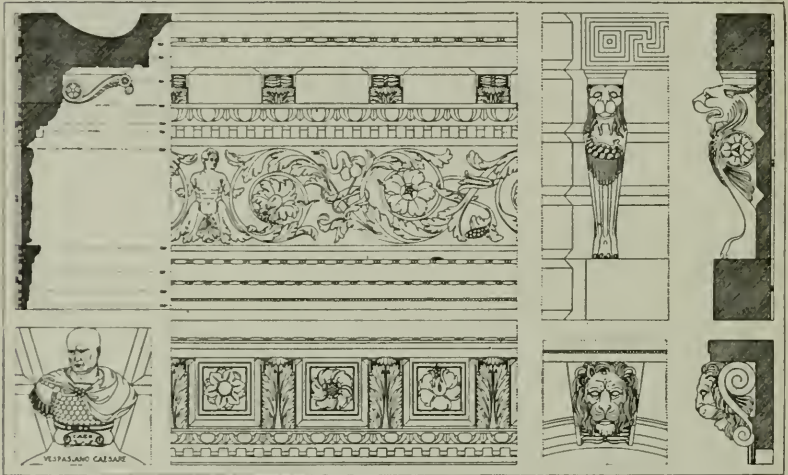


*Michèle Sammitelli, Archt.*  
THE PALAZZO BEVILACQUA, VERONA.



THE PALAZZO POMPEI, VERONA.

tion. The great heads on the keystones of the upper window arches, serving to support the overhanging entablature (actually, as well as in effect, for the architrave is jointed over them), emphasize also the simplicity of the whole composition. The doorway is high and narrow, but the low proportion of the Doric columns should be noticed, being just about seven diameters high and the pilasters only six and a half. Both are fluted, and the effect is very much that of purely Greek Doric columns. In this example can be traced a combination of the early Florentine and the later Roman usages. The lower storey



THE PALAZZO BEVILACQUA, VERONA. DETAILS OF FAÇADE.

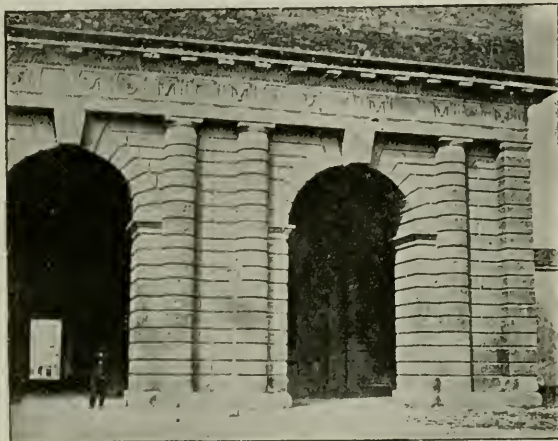
*Sanmicheli, Archt.*

we might find in many of the palaces in Florence, while the upper is distinctively Roman, an application of the Theatre of Marcellus type. The two are welded together with considerable skill, and it may be that the absence of a cornice at the first floor assists this

Less severe is the Palazzo Bevilacqua (Plate LVI.), in the same city, where a rhythmical grouping of the pillars, after Bramante's method, has been employed. By such a division the maximum of light is gained without too great sacrifice of stability, the grouping of the two supports satisfying the eye, and permitting of a window being cut through between them. The effect, however, would be happier if this perforation had been avoided. Here the lower rusticated storey is boldly pilastered, and some of the upper columns fluted spirally, like

the pillars of the church at Brescia, or the columns of late Roman times. Again we observe the raising of the columns high above the balustrade, on pedestals.

The Porta Stuppa, or del Palio (1524—57), is one of the most admired productions of this scarcely rivalled master, and deservedly so, as in the front facing the city he has shown what may be done by pure proportion and the simplest materials. Almost every decoration that could be suppressed—base,



FRONT OF THE PORTA DEL PALIO (OR STUPPA), VERONA, FACING THE CITY.

*Sanmicheli, Archt.*

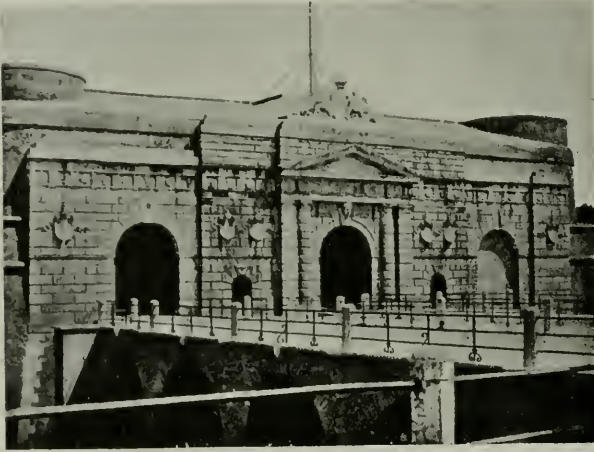
astragal, archivolt—is given up, and yet the result is nobly beautiful. Those who scoff at the idea of proportion producing architecture may well be set to study this exquisitely designed gateway. Sanmicheli here gives a taller proportion to his



PRINCIPAL PORT OF THE PORTA DEL PALIO (OR STUPPA), VERONA.

*Sanmicheli, Archt.*

Doric columns than usual with him, probably to counteract the lines of horizontal coursing and the extra thickness in which the rustication involves the column. It should be noticed that the stone courses are irregular in their depth, and not set off with the exactitude supposed to be characteristic of Renaissance work. The unusual character of the impost is to be re-



THE PORTA NUOVA, VERONA.

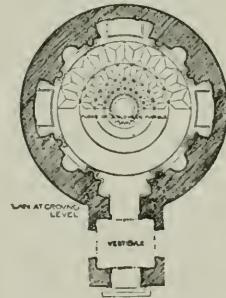
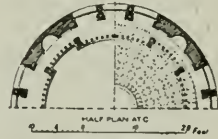
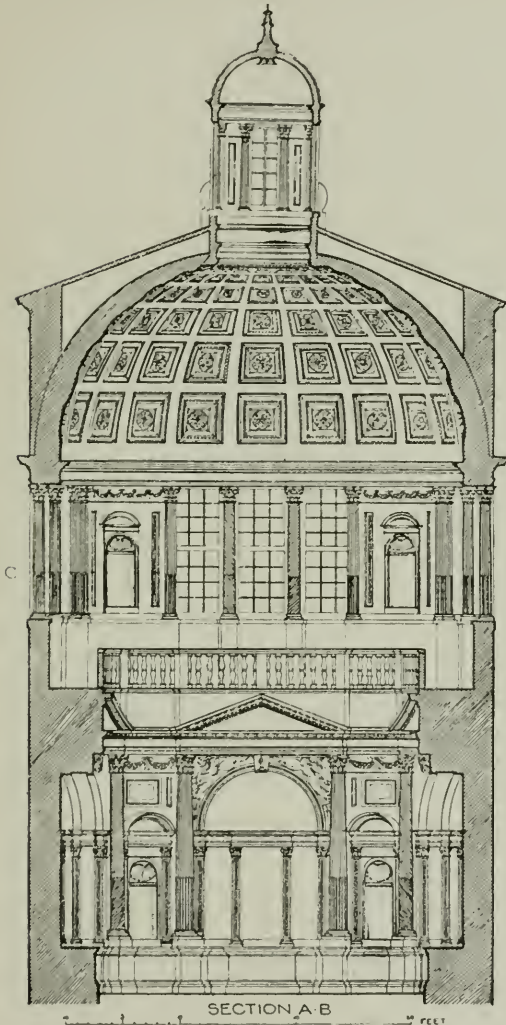
Sanmicheli, Archt.

marked. On the exterior (page 175) the composition is less simple but even more interesting. The impost is raised to a higher level so as to support a perfectly flat arch with another flat arch underneath and beyond, on simple jambs. The columns (eight and a half diameters) are embedded, and instead of being built in courses with the rest of the work, as on the other side, are in large upright stones. The only jar in the composition is produced by the ungainly straddling side door pediments. The fine Doric frieze and architrave are in large blocks of stone, jointed, as in most of his work, through the centre of the triglyphs over each column and each bust or key-block.

The other gateway, the Porta Nuova, the work of the same master hand, attains a still greater simplicity and severity, and is an equally fine composition. But the immense keystones in which Sanmicheli delighted have the effect of lowering the impost in relation to the architrave, and so have cut the wall into two equal parts with less happy effect. So far, in this case, does simplicity go that the archivolt is formed, in the centre opening, by simply recessing the arch stones; and instead of a cornice a plain plinth and capping are employed over the side triglyphs, if they can be called so, when the two

complete glyphs or channels are wanting. Here again the courses are pleasingly varied in depth.

Sanmicheli's most famous work is perhaps his Cappella Pellegrini in the Church of San Bernardino, Verona: this is circular throughout, with the attached Corinthian order of the lower storey spaced so as to give four wide and four narrow intercolumniations; the wider spaces are recessed, and the



PLANS AND SECTION OF THE CAPPELLA PELLEGRINI IN SAN BERNARDINO, VERONA.

A. S., del.

Sanmicheli, Archt.

narrower contain niches (page 178). Light is admitted through windows which are grouped in the upper storey, and a coffered dome surmounted by a lantern completes the composition of this very scholarly and somewhat ornate interior. If San-

Sanmicheli is best known for this, his greatest work probably is the Palazzo Grimani at Venice (Plate LVII.), which, however, was carried out by others after his death. This is a pile of much dignity and majesty, and has been universally admired. Even Ruskin, little as he likes Renaissance, and especially this phase



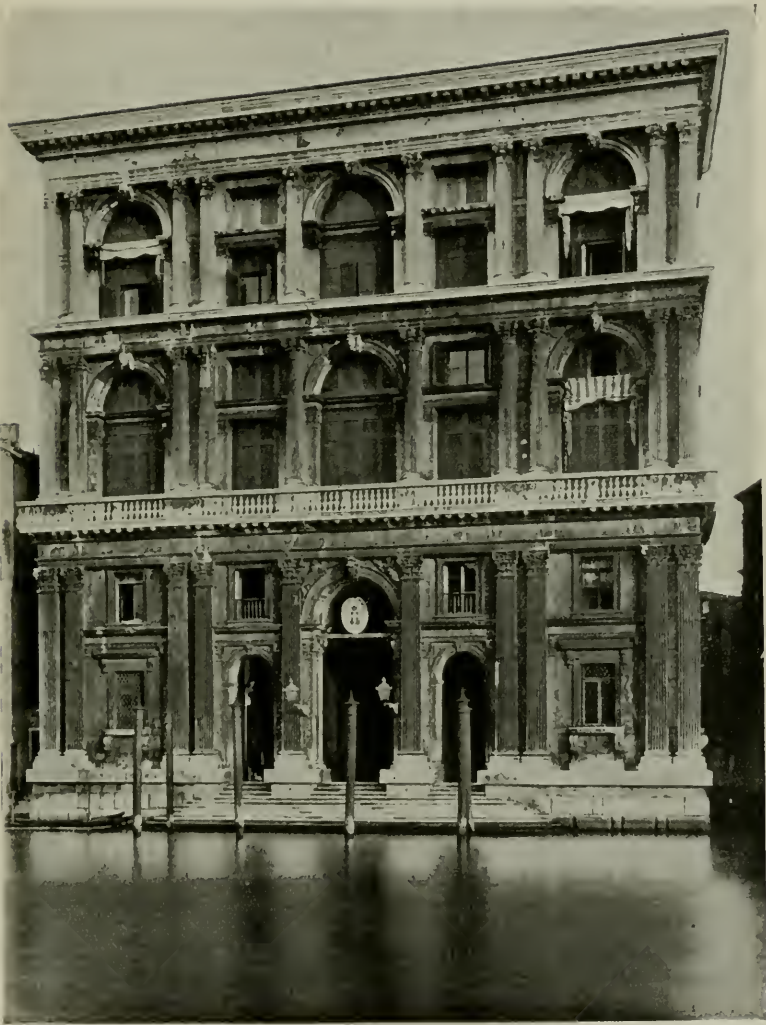
DETAIL OF THE LOWER STOREY OF THE CAPPELLA PELLEGRINI  
IN SAN BERNARDINO, VERONA.

*Sanmicheli, Archt.*

of it, says that "there is not an erring line, not a mistaken proportion throughout its noble front." But its faults are more apparent than in this architect's more perfect work at Verona. The lowest storey is magnificent; but the comparative lowness of proportion of the two upper storeys offend. The squatness of the first floor is contributed to by the balustrade, which cuts off the actual height

of the arch orders. A curious circumstance is the varying proportion of the Corinthian order, which is used throughout, save in the top storey, where the arch order is Ionic. The main pilasters are fluted as usual in Sanmicheli's work. The actual height of the building is ninety-seven feet, and it is ninety feet wide. In the setting out, Sanmicheli has retained the irregular horizontal distribution of the earlier Venetian work, grouping his windows in the middle, and in this respect it is exactly the same as the Palazzo Vendramin (Plate XXX.). The vertical disposition is also similar even to the balcony on the first floor, but with differing proportions. But the traceried window had to be given up as being non-classical, in obedience to the law of rejection of such





THE PALAZZO GRIMANI, VENICE.

*Michele Sanmicheli, Archt.*

elements. The result is that although losing the almost feminine grace of the Vendramin, it has gained a certain masculine vigour and power, a character quite as good in its own way. The Grimani presents a composition only to be found in Venice, but it is a development of the Venetian type complicated by its architect's Roman education and leanings.

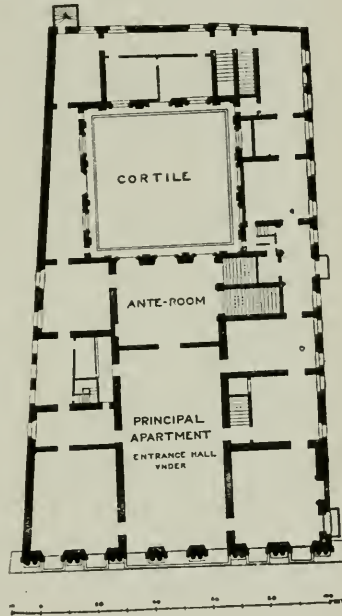
It is therefore a mistake to speak of a Venetian school of Renaissance architecture. The steps of architectural progress cannot be traced in Venice alone, and there were in fact several schools. First, that of the Lombardi, which produced the beautiful early work in Venice, introduced probably, and certainly influenced from Lombardy, of which the Vendramin and the Miracoli church are good examples. Second, that of Sanmicheli and Sansovino, perfectly distinct, and influenced directly from Rome, which will become more clear as we review the work of the later master. In the title of this chapter there is a double signification in the word Roman; this, however, will not obscure the meaning. Primarily it is intended to signify Roman in the modern or sixteenth century sense, the influence exerted by the artists in Rome of that date; but it may also be correctly taken to represent the influence of such antique Roman buildings as the Theatre of Marcellus, and the triumphal arches, by which at this culminating period the architects of the renaissance Rome were guided. Closely following on these two distinct Venetian schools was that of Palladio and Scamozzi, whose work is dealt with in the next chapter, while a fourth school is that of the seventeenth century architects, who did excellent work in Venice on quite different lines. This seaborne city is remarkable as containing work of all periods from its early Christian foundation to the eighteenth century, and perhaps the best of each period, and for these reasons is architecturally the most interesting city in Europe.

Jacopo or Giacomo Sansovino has many points in common with the great Michelangelo. Like him, he was born into the early phase of the Renaissance in Tuscany, by his sculpture and architecture did good work for the culminating period, and unfortunately, too, assisted its decline in his own declining years. Apart from Michelangelo, he was the last survivor of the group of talented architect-sculptors associated with Florence, and the only rival that versatile genius had to fear in the field of sculpture. Once, at least, they were brought into

competition, in the case of the proposed façade of San Lorenzo at Florence, the honours resting with Michelangelo, who should have refrained from the architectural competition, it being the desire of Pope Leo X. that he should execute the sculpture and generally supervise the work. In the event it proved the most barren victory he achieved, resulting in nothing but misspent years in marble quarries. Jacopo was born in Florence, probably in 1486, Vasari's date of 1477 being now disputed. His family name was Tatti, but he

was called Sansovino from his first master (Andrea da Monte Sansovino), the great sculptor and architect of the later Early Period, to whom he became as a son. The fame of the pupil has eclipsed that of the master, but Andrea was really the greater artist, and one who by his inventive powers materially aided in bringing about the changes of the sixteenth century. Going as a young man to Rome, Jacopo found employment as a sculptor under Bramante and others, and, like Brunelleschi, devoted himself so assiduously to the study of the Roman antiquities that he fell ill and had to return to breathe his native air. Remaining for a time in Florence, a brilliant career opened for him as a sculptor. It

was at this time he competed for the façade of San Lorenzo, and with his plan and model journeyed once more to Rome to interview the Pope. The whole work being, however, entrusted to Michelangelo, he seems to have decided not to return to Florence, and so at Rome he entered upon what may be called the second period of his artistic career, and became more specially an architect. Here he designed two churches, one the national church of the Florentines, which was preferred by Pope Leo X. to the plans prepared by Raffaello, Antonio Sangallo and Peruzzi, and several palaces, among them the



PLAN OF FIRST FLOOR OF THE PAL. CORNARO DELLA CA' GRANDE, VENICE.

*J. Sansovino, Archt.*

Niccolini, illustrated in Letarouilly.\* He was also, it is believed, associated with Peruzzi in at least one undertaking, the *casino* of the Pope Julius III. In the confusion caused by the sack of Rome in 1527, Sansovino took refuge in Venice, where a degree of tranquillity and security was at that time to be expected. Here he seems to have been cordially welcomed and much appreciated. At the age of forty-one he entered

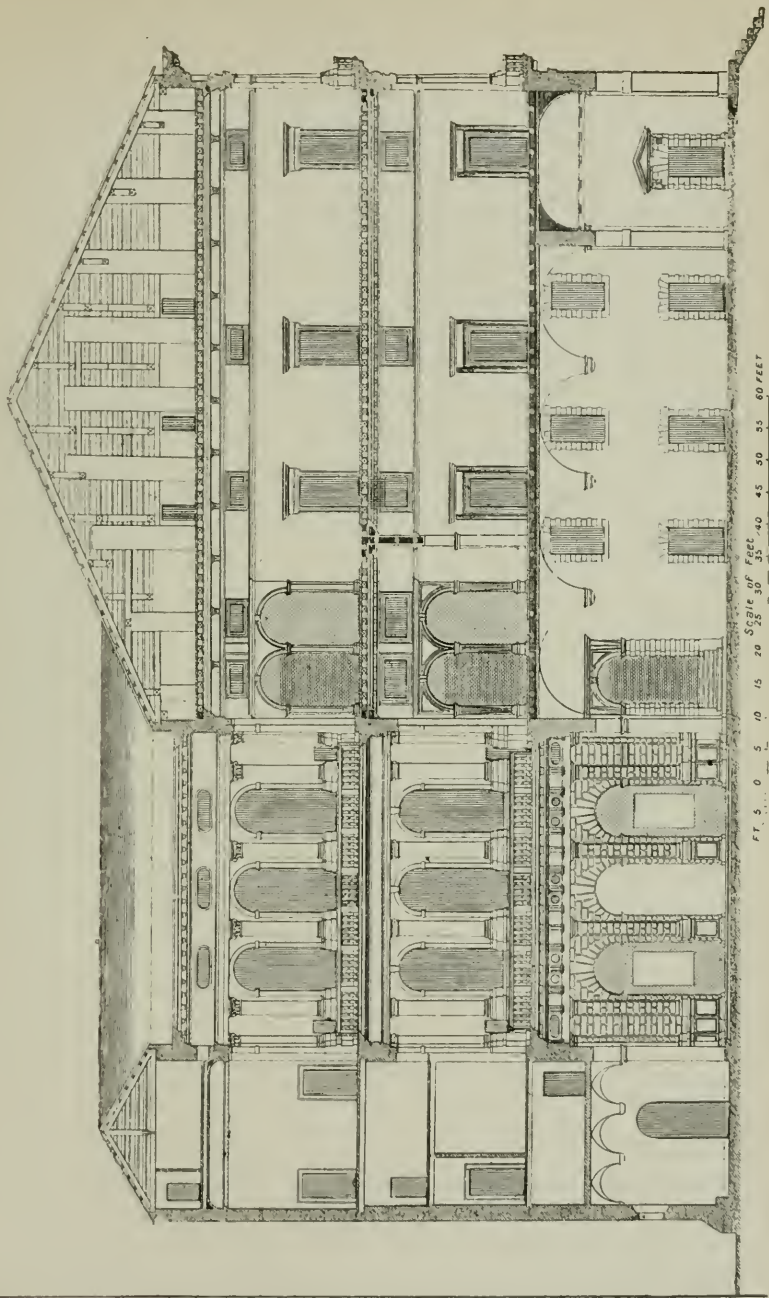


PALAZZO CORNARO DELLA CA' GRANDE, VENICE.

Jacopo Sansovino, Archt.

on the happiest and most prosperous period of his career, during which he executed the series of remarkable buildings on which his fame rests. The glimpse which Benvenuto Cellini gives of his personal character is not pleasant. After insulting a sculptor, Tribolo (a former pupil, whom he had asked to Venice, and who had been accompanied there by Cellini), by dismissing him, and by asking Cellini to dinner, "he never once ceased," in Cellini's words, "to boast at table of his own performances, whilst he made very free with Michelangelo, and all other artists, however eminent. I was so disgusted at this behaviour, that I did not eat one morsel with appetite. I only took the liberty to express my sentiments thus: 'O Signor Giacompo,

\* *Edifices de Rome Moderne*, Vol. I., pl. 14, 15, 16.



SECTION OF THE PALAZZO CORNARO DELLA CA' GRANDE, VENICE.

Jacopo Sansovino, Archt.

men of worth act as such ; and men of genius, who distinguish themselves by their works, are much better known by the commendations of others, than by vainly sounding their own praises.' Upon my uttering these words, we all rose from table murmuring our discontent." However this may be,



LOWER WINDOWS OF PALAZZO CORNARO DELLA CA' GRANDE,  
VENICE.

w. J. A., del.

J. Sansovino, Archt.

Sansovino was very much esteemed in Venice for his work's sake at least. He and Titian were close friends, and when it became necessary to raise a large sum by special taxation on the citizens, the two artists were exempted.

The Palazzo of the Cornaro della Ca' Grande (1532) has been described by Vasari as "surpassing all the others in majesty, grandeur, and convenience, and perhaps the most splendid residence in Italy," while to

Ruskin it is "one

of the coldest and worst buildings of the central Renaissance" (page 182). Perhaps the truth lies between the two extremes. Comparing it with the Grimani, we note that the proportions are different, this being about fifteen feet wider, while the height remains about the same (ninety-eight feet). The rusticated lower stones are very finely treated, but above the level of their massive cornice the design is monotonous in the extreme. Equal divisions throughout, both longitudinally and vertically, without any of the irregular distribution of the Grimani, and

Venetian work generally ; and the sameness of the two upper storeys, even to their balconies, render it a failure. Instead of one order throughout, as at the Grimani, all the orders are employed. The spandrils are filled with trophies and torsos and the oval shell form of the windows in the frieze gives a sign of the decline. Sansovino was always unfortunate in his treatment of angles, and in this case the upper cornices are broken over a paltry ridge of pilaster which shows itself between



LA ZECCA, OR MINT, VENICE.

*J. Sansovino, Archt.*

the engaged columns. It is a relief to turn from the tiresome and overladen upper stories to the quiet simplicity and dignity of the lowest, which looks like the work of another hand. The cleverest thing about the design is the way in which these two windows are joined. The general arrangement of the palace, as well as other Venetian palaces, may be learned from the plan of the first floor (page 181). Above the entrance hall is the great room of the house, which suggests the closer grouping of the central windows of the front, so unfortunately not adopted here. An ante-room behind it is lighted from the inner court, the section (Plate LVIII.) explaining the arrangement, and

showing the grand entrance from the canal, the staircase, and the elevation of the cortile.

In the Zecca, or Mint of the Venetian Republic, a fire-proof stone and iron construction, Sansovino exhibits his Sanmichelimanner already alluded to : a very poor imitation it is (page 185). The rustication of the pillars is done in a much less happy way than by Sanmicheli, who only recessed the joints of the courses. The canopies over the first floor windows are confusing in their too great projection, and weak in their modillion supports. Sansovino never seems to have discovered the importance of a

A B C D E F

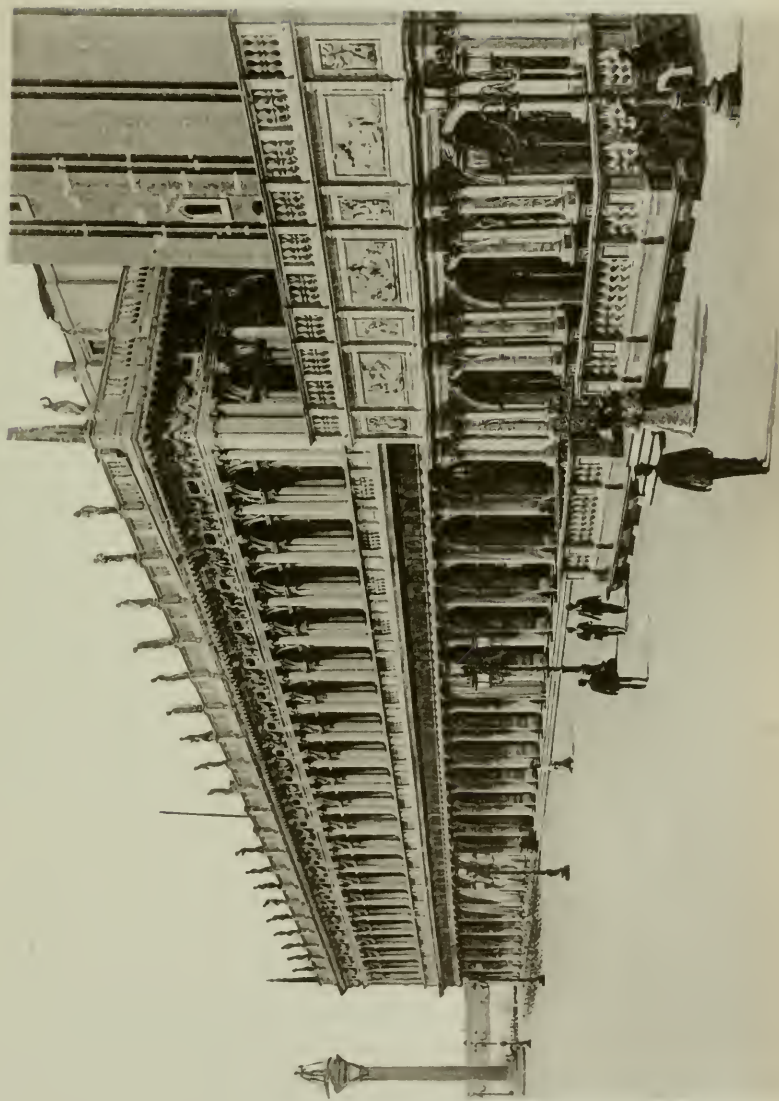


VIEW OF CENTRAL PART OF VENICE.

- A The Zecca.    B The Libreria Vecchia.    C Campanile of S. Marco and the Loggetta.  
 D The Procuratie and Piazza.    E The Doges' Palace and Domes of the Church of S. Marco.    F The Prison.

dominating cornice ; or else thought he could do without it. In the Cornaro no one cornice is more important than another, while in this case the chief one is at the second floor, and there is a full order and entablature over. It is only by lapses like these that one can be led to believe that the architect of the Zecca was architect of the Library, for their general character is totally different ; and it is still more difficult to believe that they were begun in the same year. The end of the Library is seen beyond the Mint in the view on page 185, and the relative position of the chief buildings of Venice will be readily apprehended by reference to the view from the campanile of San Giorgio Maggiore. Plate LIX. shows in the foreground

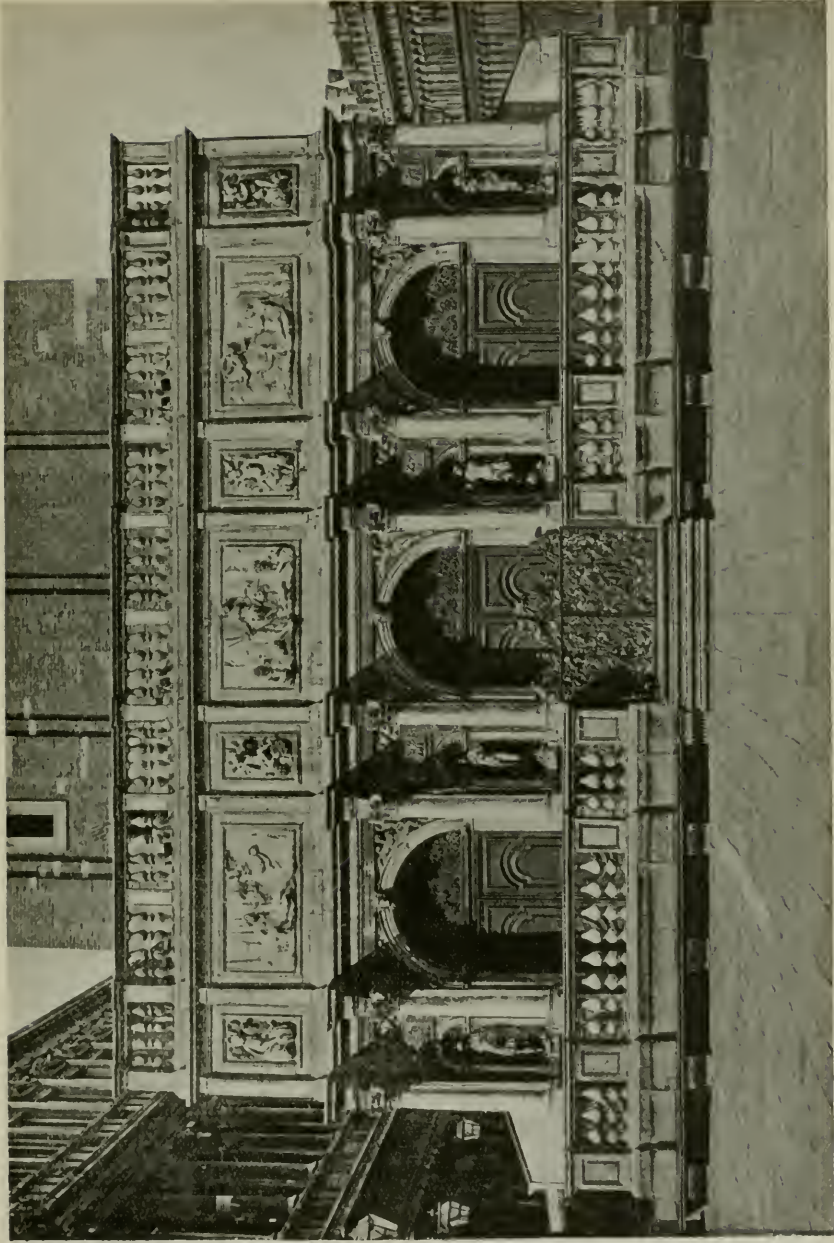




THE LIBRERIA VECCHIA AND LOGGETTA, VENICE.

Jacopo Sansovino, Archt.





THE LOGGETTA, VENICE.  
*Destroyed by Fall o the Campanile, 1902. and rebuilt.*

*Jacopo Sansonino, Archt.*

the Loggetta at the base of the campanile of St. Mark,\* erected by Sansovino in 1540, with reliefs finely displayed in an upper storey treated after the manner of an attic (Plate LX.). The figures in the niches of the ground floor represent Peace, Apollo, Mercury, and Pallas ; they are the work of the master himself,



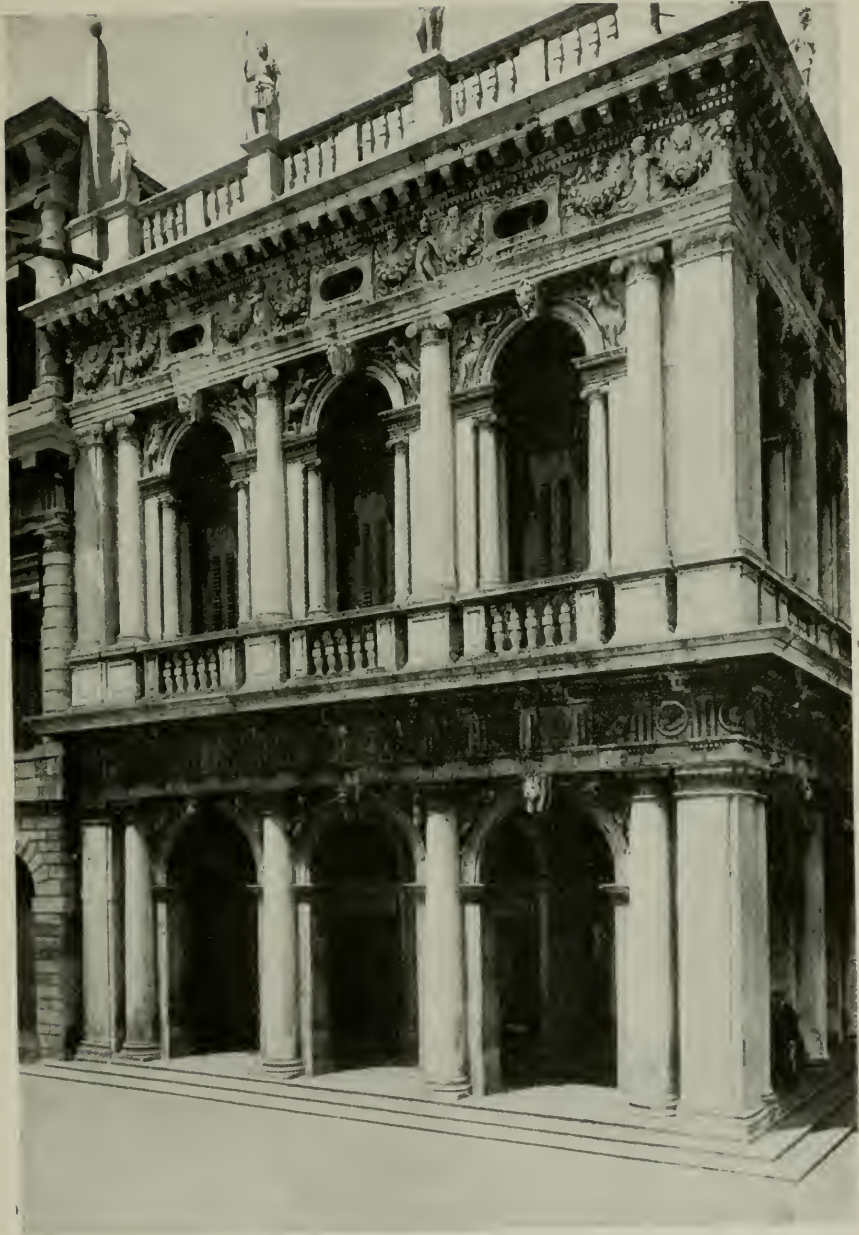
FIGURE OF MERCURY FROM LOGGETTA, VENICE.

*J. Sansovino, Sculptor.*

as the inscription round their bases records — “Opus Sansovino Florentini.” The figure selected for illustration here, Mercury, is a characteristic example, and in this connection may be quoted Vasari’s judgment upon his sculptural work : — “Although yielding on the whole to Michelangelo, yet Sansovino was the superior of that artist in certain points. In his draperies, his children, and the expression which

he gave to his women, for example, Jacopo never had an equal. The draperies by his hand are, indeed, most delicately beautiful ; finely folded, they preserve to perfection the distinction between the nude and draped portions of the form. His children are soft flexible figures, with none of the muscular development proper only to adults : the little round legs and arms are truly of flesh and in nowise different to those of Nature herself. The faces of his women are sweet and lovely ; so graceful withal that none can be more so, as may be seen in certain figures of the Madonna, in

\* The Loggetta was unfortunately destroyed by the fall of the campanile in 1902, but it has been rebuilt, together with the campanile,



SOUTH END OF THE LIBRERIA VECCHIA, VENICE.

*Jacopo Sansovino, Archit.*

those of Venus, and in others by his hand." The colossal figures of Mars and Neptune at the head of the Giants' Staircase—from which this fine flight of steps of earlier date derives its name—are also by this master (page 89). At Padua, Sansovino remodelled the cortile of the old University, but his hand is seen to greater advantage in the design of the Capella del Santo in the Church of S. Antonio, for which he also executed some of the reliefs in the wall panels. But the Library at Venice (Plate LIX) may now concern us: the view is of the façade to the Piazzetta, which faces the Gothic arcades of the Ducal Palace, as if challenging comparison. The high proportions of its entablatures, and the double row of pedestals as well as the extreme projection of its middle cornice, diminish the value of its columns as elements of rigidity, and the whole has somewhat of the effect of being carved, like the tombs of Petra, out of the living rock. It is sculptor's architecture pure and simple, and if we are to look upon Peruzzi's as painter's, and Sanmicheli's as engineer's architecture, then let us rather choose the work of the painter and engineer. In plan, which shows some ingenuity, the building is a narrow strip, having its chief entrance in the centre under the loggia, flanked by fine carved telamones, but with no feature marking its position on the exterior. The interior of the library reveals an elliptical ceiling, whereby hangs a tale. Ordinary coved ceilings came into use in Venice about the end of the fifteenth century, but Sansovino, perhaps disliking plaster ceilings, made an attempt to obtain a more truthful construction by turning in masonry a flat elliptical vault. Unfortunately it collapsed, and poor Sansovino was thrown into prison, and fined a thousand scudi for his failure, "a fate," says Smirke, "which must have powerfully operated on the minds of his brother artists in overcoming their scruples about plaster coves."

The large scale photograph (Plate LXI.) gives a capital idea of this building in detail. The lower and open arcade is almost perfect in its proportion and treatment, and is in Sansovino's best Peruzzi manner. We could wish he had carried it throughout. It is true that the heads are the heads of Sanmicheli, but the figures in the spandrels, the treatment of the Doric, and every moulding of it rather recall Peruzzi. One peculiarity it has, and defect may be, in the great depth of the entablature (one-third of the column), and an inordinate enlargement of the

metope. This seems peculiarly unnecessary in an intermediate entablature. One might also criticise the pillar of the same Ionic order in varying heights, but on the same level, as also the crowding of the pedestals on the first floor cornice. The upper entablature is exceedingly high, being one half of the column supporting it, and is evidently proportioned to the height of the whole façade. As mentioned before, it derives from the Farnesina (Plate LII.) its sculptural detail and arrangement of windows. The stylobate is too shallow for due effect while the steps should have been double the height. It were easy to point out faults, for the work cannot be commended as architecture of the very highest class, but it has many charms, and few buildings have been more admired and imitated.

If they are regarded as a whole, it is not too much to claim that the series of remarkable buildings described in this chapter, joined to those referred to in the last, prove that this culminating period of the Renaissance was a great fact in architectural history, quite worthy of comparison with the Periclean age in Greece, the Augustan era of Imperial Rome, or the climax of mediæval art in France and England. It would be altogether unreasonable to claim that it was superior to Greek or Gothic, except in certain particulars, but in its comparative amenability to modern requirements it touches us more nearly to-day than either. It has its own artistic value apart from Greece or ancient Rome, and within its own limits rose in the first half of the sixteenth century to a high degree of excellence. The approach to anything like perfection in art is proverbially perilous, and to maintain a movement at its zenith over a long period of time is not given to mortal men. Decline is inevitable ; but it is not to be supposed that, because much of the design produced by the later architects of the Renaissance in Italy fails to maintain the standard of refinement and general excellence which distinguishes the work of Peruzzi, it lacks qualities which will always make its appeal widely felt. Many of the later buildings are extremely fine and imaginative, while some of the most extensive schemes that are to be found in Italy to-day were carried on to completion during the seventeenth century or more often owe their initiation to that prolific building period.

## CENTRAL PERIOD.

### CHAPTER VI.

#### PALLADIO AND HIS CONTEMPORARIES (1525—1600).

A CHARACTERISTIC TENDENCY OF REVIVALS TOWARDS LITERAL REPRODUCTION AND EARLIER PHASES OF THE PROTOTYPE—THE BLIND WORSHIP OF THE TEXT OF VITRUVIUS—SERLIO ON HIS “IN-FALLIBLE DIRECTIONS”—MICHELANGELO’S ARCHITECTURAL WORKS AND THEIR DISREGARD OF CONSTRUCTIVE PRINCIPLES—VASARI AND BUONTALENTI SHOW SCHOLARLY RESTRAINT—LUIGI CARDI KNOWN AS IL CIGOLI—ANDREA PALLADIO—HIS POPULARITY IN THIS COUNTRY—HIS OBSERVANCE OF CLASSIC PRINCIPLES AND HIS REAL MERITS IN MAKING THE BEST OF SMALL OPPORTUNITIES AND INFERIOR MATERIALS—HIS “BASILICA,” PALAZZI, AND CASA DEL DIAVOLO AT VICENZA—VILLAS ON THE BRENTA AND THE VILLA CAPRA—THE TEATRO OLIMPICO—HIS CHURCHES AT VENICE—IL REDENTORE, A STATELY INTERIOR—SCAMOZZI CARRIES ON THE WORK OF PALLADIO AND EXTENDS SANSOVINO’S LIBRARY—VIGNOLA, AT ROME, A FOLLOWER OF PERUZZI—HIS CASTLE OF CAPRAROLA, CHURCH OF S. ANDREA, VILLA POPE JULIUS III. AND CHURCH OF THE GESÙ, ROME—PIRRO LIGORIO AND THE VILLA D’ESTE—BERNARDO TASSO AND THE MERCATO NUOVO, FLORENCE—ST. PETER’S AGAIN—CARLO MADERNO EXTENDS THE NAVE—LORENZO BERNINI DESIGNS THE SPACIOUS FORECOURT AND BUILDS HIS DORIC COLONNADES—SANMICHELI’S INFLUENCE STILL FELT AT VERONA—DOMENICO CURTONI AND THE PALAZZO DELLA GRAN GUARDIA VECCHIA, VERONA—LORENZO BINAGHI AND THE CHURCH OF S. ALESSANDRO, MILAN—GENOA, “LA SUPERBA”—WORKS OF ALESSI AND BIANCO—PALAZZO DELL’ UNIVERSITÀ—CHURCH INTERIORS AT GENOA—S. CIRO AND SS. ANNUNZIATA COMBINE SIMPLICITY OF STRUCTURE WITH WEALTH OF DECORATION—THE TENDENCIES OF THE PERIOD.



## CHAPTER VI.

### PALLADIO AND HIS CONTEMPORARIES.

So far as we have had experience of revivals in art and architecture, it would seem to be their common fate that, taking rise in bold and original work inspired by the prototype, but mixed with a good deal of what was currently accepted, they should tend more and more to approximate to that prototype till something like literal reproduction is reached, and the revival loses much of its vitality. And so the Renaissance, beginning with the original work of Brunelleschi, followed in the main this tendency when relieved from the authority of his immediate school. Nothing in the earlier phases of the Renaissance movement approached so nearly to antique Roman ideas as Sansovino's Library in Venice, or Vignola's numerous works in Rome and elsewhere; and the early work of the Lombardi or other Northern masters, despite its delicate detail, does not show so close an approximation to the reticence and refinement of Grecian art as Peruzzi displays in his scholarly Palazzo Massimi at Rome.

Closely connected with this tendency is another, which may or may not be characteristic of revivals, but which can be clearly discerned in the course of the Italian Renaissance, namely, that the later developments are first seized upon by the revivalists, who thereafter incline to seek further back for their sources of inspiration. It is clear that the Italian Renaissance in Brunelleschi's time (except in the case of the Etruscan palazzi, which were designed on a different basis), was inspired by somewhat late Roman work, as was also Bramante's first and second manner. More distinctly is this observable in Milan and Venice, where, beginning with a combination of features which derived their origin from the Roman buildings of the type of the Baths of Caracalla, it culminated in a far closer adherence to principles which distinguish the work of Augustan Rome.

It is not necessary to conclude from such backward tendencies, as many have done, that the whole basis of the Renaissance in architecture was false and wrong. All phases of art have had their decline, and in the nature of things the Italian revival could not maintain a standard of perfection for ever. When it did deteriorate, moreover, it was not for lack of vitality in the elements of the style, for so full were they of possibilities, as yet undeveloped, that they were turned to good account subsequently in France and England.

Chief among the disturbing causes in Italy which tended to divert the arts from their finest expression must be recognised the loss of real prosperity and liberty in the country which had reached its zenith in the early years of the sixteenth century; next in importance, the ascendancy of Michelangelo and his unfettered style; and finally, the intensified classicism which prevailed for a time, with its tendency to reduce the art of design to a system of rules and regulations. Taking the least important first, it should be borne in mind that the apotheosis of Vitruvius, "that worst of architects," had reached its full height, and the most absurd homage was paid to the man who happened to be the only architectural writer whose works were preserved from antiquity. Some idea of the mischievous nonsense which permeated the minds of the best architects of the time may be derived from the philosophy of Serlio, a pupil of a greater than Vitruvius, writing about the middle of the sixteenth century. In speaking of the ruins of the Theatre of Marcellus, at Rome, one of the most admired works of the Augustan period, he says: ". . . and there, in truth, I found as excellent forms as ever I saw in any old ruins, and mostly in the capitals of the Doric, and also on the imposts of the arches, which I think agree well with the doctrine of Vitruvius. Likewise the frieze, triglyph and metope agree well enough; but the Doric cornice, though it be very full of members and well wrought, yet I found it to differ much from Vitruvius' instructions; for being rather prodigal of members, it was of such a height that two-thirds of it should have been enough for the architrave and the frieze. I am of the opinion, therefore (by licence of these or other antiquities), that a workman in these days should not make a mistake, and by mistake I mean to do contrary to the precepts of Vitruvius . . ." Serlio thus encouraged architects to follow the teachings of



TOMB OF LORENZO DE' MEDICI.  
NEW SACRISTY, SAN LORENZO, FLORENCE.

*Michelangelo*, Sculptor and Architect.

Vitruvius with meticulous care, and further asserts that “ as in every art there is one more learned than another to whom authority is given that his words are fully accepted and without doubt believed, who then will deny (if he be not ignorant) that Vitruvius in architecture is worthy of the highest eminence



NEW SACRISTY, SAN LORENZO, FLORENCE.

*Michelangelo, Archt.*

and that his writings, where no other notable reason or cause is to move us, ought for their own worthiness to be inviolably observed, and to be better credited than any work of the Romans? . . .” Thus, the writings of Vitruvius, nebulous as they were on many points—and partly perhaps because of their obscurity—were set up as the only and infallible standard of excellence, not alone by Serlio, who is only giving expression to the attitude of a large proportion of the architects of his generation. And yet it was not the ridiculous idolatry of Vitruvius, still less a slavish following of antique models, that militated against the continuance of the best aspects of the Renaissance. These it might have outlived; indeed, it is possible to conceive that upon this foundation a superstructure nobler and finer might one day have been reared. But what

could be expected of a generation of architects who were careful about the proportions of a column and careless as to its use ; who discussed its exact proportions and entasis, the depth of its base and capital, and yet were indifferent whether it did its constructive work, or whether it merely carried a piece of statuary or filled a recess ? The loss of conformity to constructive principle was the decisive cause of a downward tendency, and if the responsibility for this can be attached to any one man, that man was Michelangelo, the greatest genius of all.

His earliest important architectural works, not to speak of designs that were never carried out—notably that for the façade of the Church of San Lorenzo, Florence—were the Medici Mausoleum, better known as the New Sacristy, and the Mediceo-Laurentian Library, adjoining the same church. The Sacristy, which was begun on the accession of Pope Clement VII., another Medici, and roofed in about a year's time (1524), was of the same shape and dimensions as the Old Sacristy of Brunelleschi (page 26). In the architectural manipulation of the interior, so far as then accomplished, there are no signs of declining vigour ; but before 1536, when he left his magnificent tombs incomplete, he had constructed the architectural background \* shown in Plate LXII., in which the germ of later unrestrained developments may be clearly discerned. Henceforth, there seems to have been a constant desire on the part of architects to find room for reclining figures on minor pediments ; they seldom succeeded, however, in obtaining attitudes of sublime repose comparable with this supreme model. Michelangelo had also furnished some vague instructions for the vestibule and staircase of the Library, which the ever-faithful Vasari carried out, finishing it in 1571, with what result the illustrations (page 198) suffice to show.

The qualities in Michelangelo's work which appear to have led the development of architectural design away from orthodox channels and into somewhat devious ways were : First and chiefly, its insincerity, in which may be included not only an absence of truthful construction or logical articulation, but the tendency to employ architectural features as mere scenery,

\* This "architectural background" was intended to be completed by the addition of painting (see Vasari's letter to Michelangelo, March 17th, 1563), and two other tombs—those of Lorenzo il Magnifico and his brother Giuliano—were contemplated.

and to introduce false or unnecessary columns, windows, niches, consoles and balustrades, arising out of an unwholesome dread of unbroken wall surface ; second, a quality which from its nature had less disastrous consequences, that of exaggerated

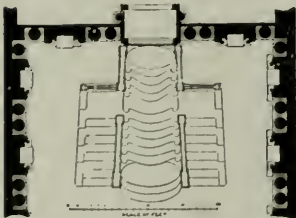


VESTIBULE OF MEDICEO-LAURENTIAN LIBRARY, FLORENCE.

*Michelangelo and Vasari, Archts.*

scale, well exemplified by the Corinthian pilaster treatment of the Palazzo dei Conservatori on the Capitoline Hill, Rome (page 199), erected after his design, as well as in the gigantic pilaster order and attic of the exterior of St. Peter's. Michelangelo may not have learned so much as the grammar of the art of architecture ; but his enormous reputation as a painter and sculptor — at a time when men

were less disposed to restrict genius to a narrow field—led to his mannerisms in architectural design becoming the mode, and solecisms he perpetrated were seized upon by those who came under the influence of his work under the conviction that so great a personality could do nothing wrong. But his supremacy, outside Rome, was disputed by many architects who had convictions and who could think for themselves. Even Giorgio Vasari, of Arezzo (1511—1574), who was eminently a disciple of Michelangelo, when



PART PLAN OF VESTIBULE

*Michelangelo and Vasari, Archts.*

left to his own resources, made valuable contributions to the advancement of design on lines which barely reflect the methods of his master. Known rather for his *Lives of Painters, Sculptors and Architects* than for his building exploits, Vasari nevertheless, in the façade of the Palazzo del Uffizi; Florence, evolved a bay unit by a new disposition of elements and one which gains



PALAZZO DEI CONSERVATORI, ROME.

*Michelangelo, Archt.*

immeasurably by repetition : this was one of the first public buildings to be erected in which a number of irregular apartments were planned behind a uniform and dignified façade, and to Vasari must be given the credit for producing one of the earliest and one of the finest street façades in Europe (page 200). No mean decorative painter, a keen student of the arts, author and architect of distinction, Vasari's reputation has been eclipsed by that of his brilliant contemporaries, but the debt we owe him is none the less real.

Of very different calibre was Bernardo Buontalenti (1536—1608), whose numerous works are for the most part undated and overlooked in the wealth of memorable building carried out in various parts of Italy in the latter half of the sixteenth century. Not only in palace and villa design, but also in garden arrangement and embellishment, Buontalenti showed a lively imagina-

tion tempered by scholarly restraint, and whether engaged on the Loggia de' Banchi at Pisa or the grotto and fountains in the Boboli Gardens at Florence (Plate LXIII.), adapted his manner to the special requirements of the problem to be solved quite independently of tendencies which might have diverted him



THE PALAZZO UFFIZI, FLORENCE.

*Vasari, Archt.*

into other channels than those suggested by his own convictions. To one of his pupils, Luigi Cardi (1559—1613), commonly known as Il Cigoli, is attributed the completion of some of Buontalenti's buildings, in addition to the Palazzo Renuccini, and the cortile of the Palazzo "Non Finito," both at Florence. This admirably restrained treatment for a courtyard (page 201), with its pairs of Doric columns, so well spaced, owes something to the influence of one of the cleverest architects of the late



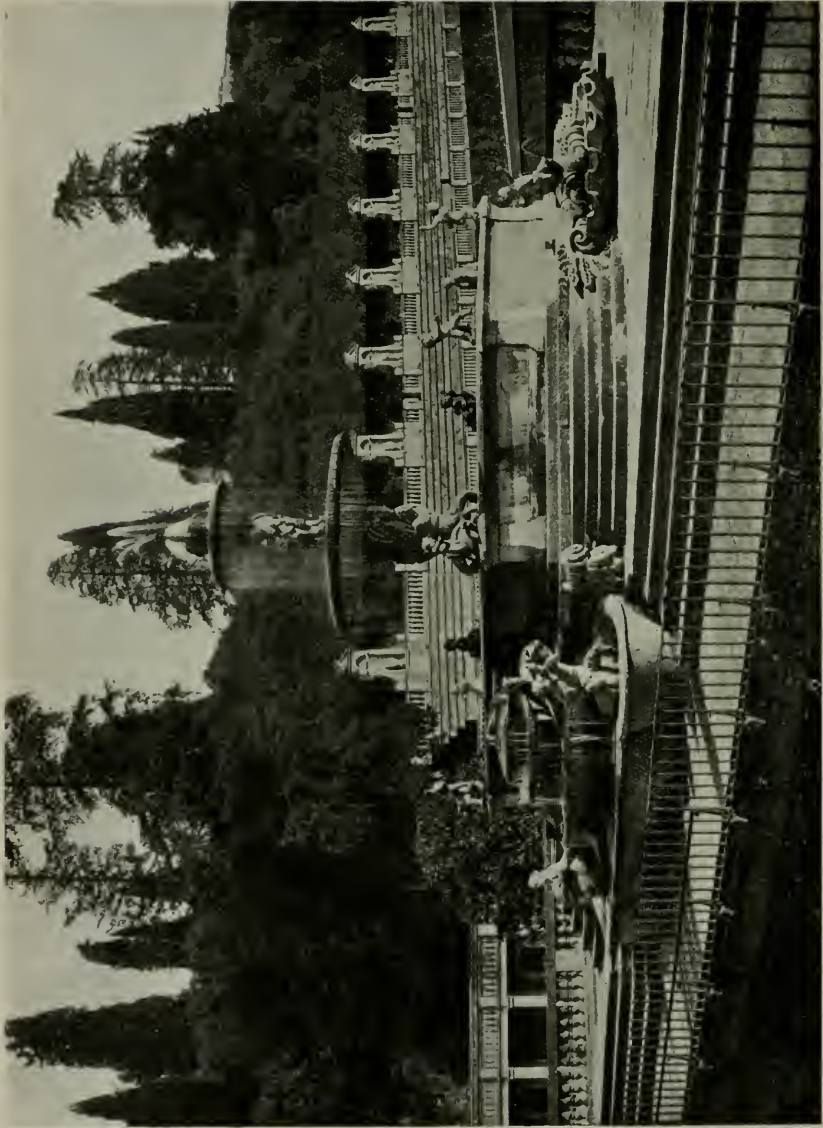
Renaissance in Italy, and one who, for a time, succeeded in warding off the more injurious tendencies which were threatening to divert Renaissance design from its main line of progress. This was Andrea Palladio of Vicenza (1518—1580), of whose life little is recorded, but whose works show him to have been a man of fine perceptions and no little originality. The time at which he arrived was unfortunate for him, and his opportunities were inferior to those which fell to the lot of less competent men, but he made the most of them, and Vicenza, his native town, where he lived and worked and died, is of great consequence as a result of his activities there.



CORTILE OF THE PALAZZO "NON-FINITO." FLORENCE.

*Buontalenti and Cigoli, Archts.*

Ever since the time of Inigo Jones, Palladio has been particularly admired in this country, and his name has here attained quite a fictitious importance. Why he should be better known and more honoured than Peruzzi or Sanmicheli it is difficult to understand, unless it be that he showed what could be done on a small scale and with simple and inexpensive materials. It has been well said that he knew how to make a building "grand without great dimensions and rich without much expense." In his works one does not find marble or precious stones, for his genius was stifled in an inferior kind of cement, and he seems to have rejected all idea of colour effect. To do him justice, the faults of his work were the faults of the age rather than of the man; and in no place was architectural design kept more severely free from excesses, alike in composition and in ornament, than in this fascinating northern town, where the hand



FONTANA DEL CARCIOFO AND AMPHITHEATRE IN THE BOBOLI GARDENS, FLORENCE.  
*N. Tribolo and Bernardo Buontalenti, Archts.*  
(See plan of Pitti Palace (page 34) for position on axis of Ammanati's Courtyard.)

of that friend of virtuous poverty in architecture, it has been said, "lies heavy in many places." To his influence, nevertheless, is undoubtedly due the superiority of the whole of the Venetian work of this period over that of most other active centres. It is probable, however, that his wide fame out of Italy is mainly due to the popularity of his excellent book, which has passed through an astonishing number of editions and has been translated into many of the European languages.

At the age of thirty-one, in the year 1549, Palladio constructed the arcades around the Gothic Consiglio, or Town Hall, of Vicenza, and thereby achieved a success he never afterwards surpassed. He describes it as a modern "Basilica," and

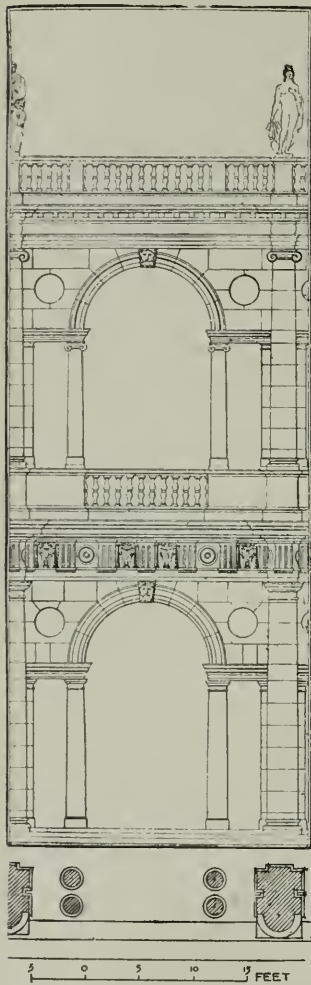


THE "BASILICA PALLADIANA," VICENZA.

*Palladio, Archt.*

doubtless it must have closely resembled such a building as the Basilica Julia in the Forum Romanum. In his book (first published at Venice in 1570), he says with almost pardonable pride: "I do not question but that this fabric may be compared to the ancient edifices, and be looked upon as one of the most noble and beautiful buildings erected since the time of the ancients, as well on account of its largeness and decoration as of its matter, which is all hewn stone, hard to the last degree, and joined and bound together with the utmost care." This reference to its truthful construction is interesting in view of the fact that Palladio in his later practice found that, when "hewn stone" was not forthcoming, architectural effects could be got out of less worthy materials, such as local brick and stucco, of

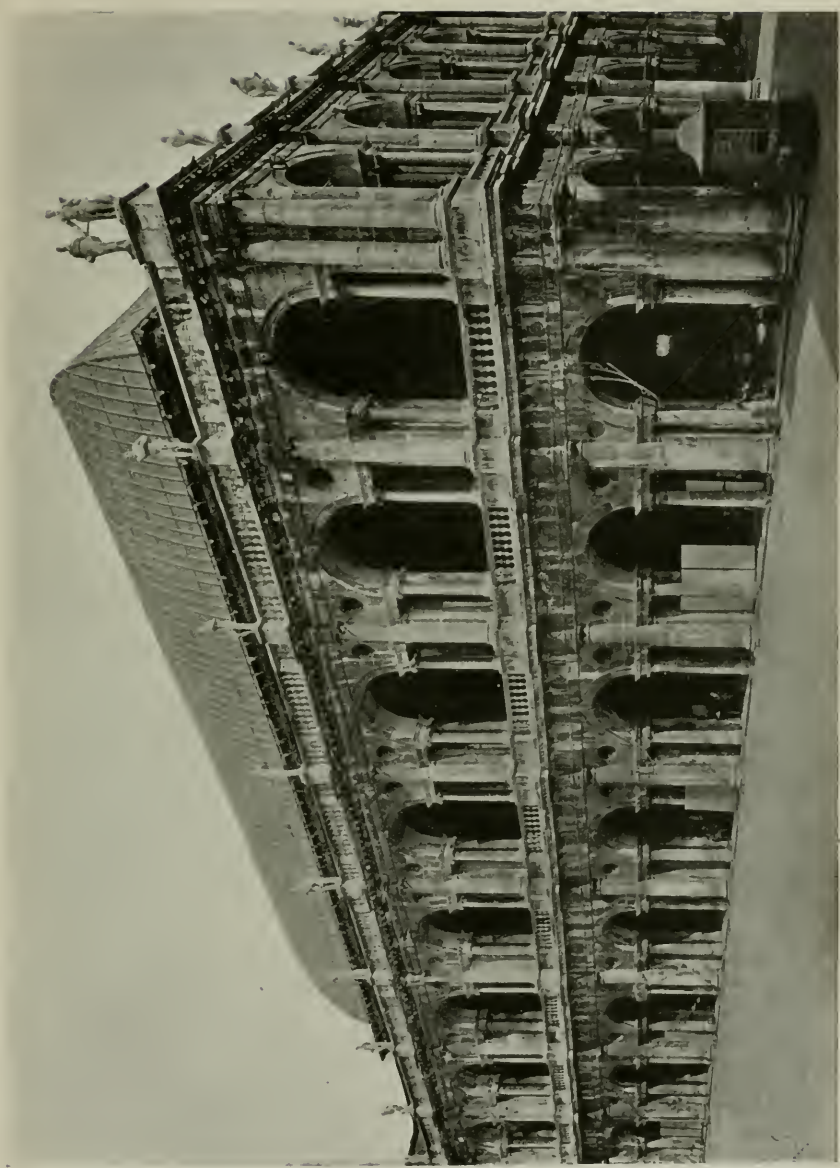
which, indeed, nearly all his palazzi in Vicenza are constructed. In considering this design in detail, we notice that the setting-out or width of bay is determined by that of the original Gothic hall which it surrounds.



THE "BASILICA PALLADIANA," VICENZA  
DETAIL OF ONE BAY SHOWING THE  
"MOTIF PALLADIO."

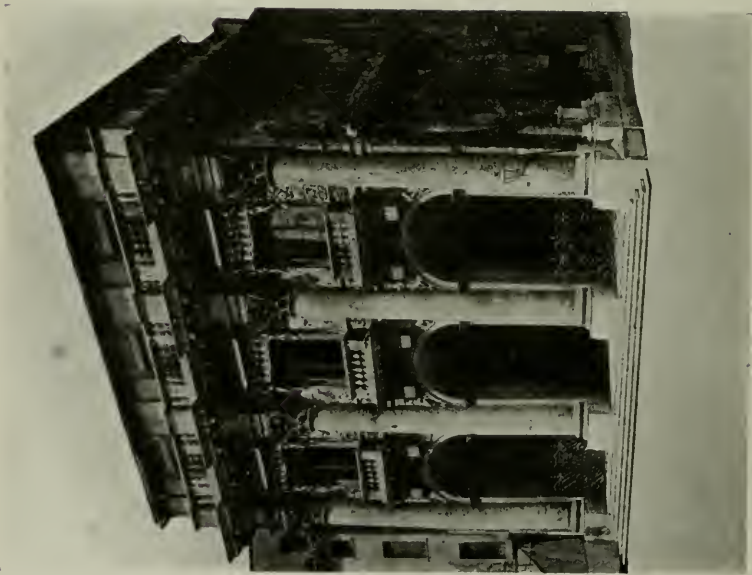
It is this probably that suggested the whole treatment, a repetition in each bay of an arrangement that has long been known as the "motif Palladio." This combination of arch and lintel might, with better reason, be known as the motif of Peruzzi, having received a full development by that master in the Palazzo Linotta, Rome, where the large central arch springs from the modified entablature of the secondary order of columns and the lesser spaces are bridged by lintels with the spandrels filled by moulded square panels. In Palladio's "Basilica" the spandrels have a simple pierced circular opening, and the richness of the whole is much increased by the great thickness of the wall and the consequent double range of secondary columns carrying the arches in both storeys. The composition, as a whole, and its details do not depart in any important point from the practice of the architects of the Central Period; and the work properly belongs, both in time and character, to that epoch. Sanmicheli, it is

true, would have made the cornices continuous and supported the entablatures with his gigantic heads at the keystones, but Palladio, in breaking forward the entablature over the columns in this particular design, has shown discernment, for the bays

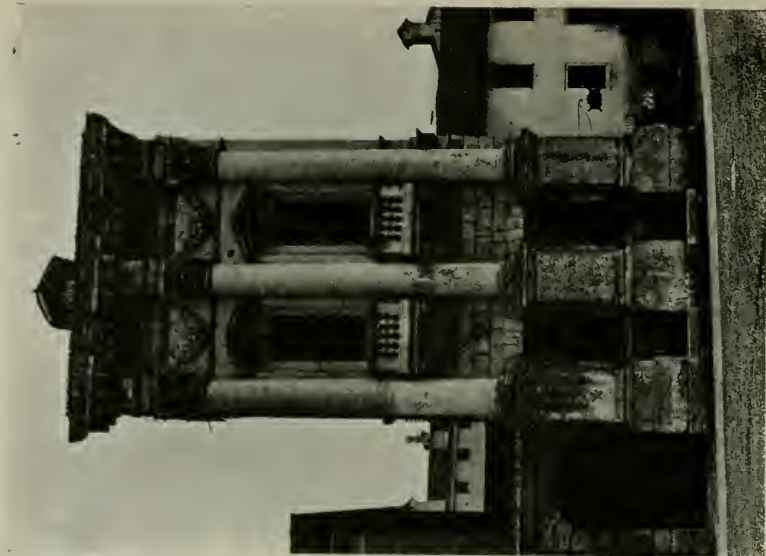


THE "BASILICA PALLADIANA," VICENZA.

*Andrea Palladio, Archt.*



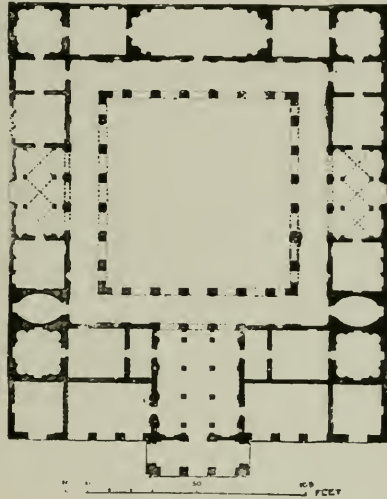
THE PALAZZO DEL CONSIGLIO (PREFATTIZIO),  
VICENZA.



THE "CASA DEL DIAVOLO," VICENZA.

*Andrea Palladio, Archt.*

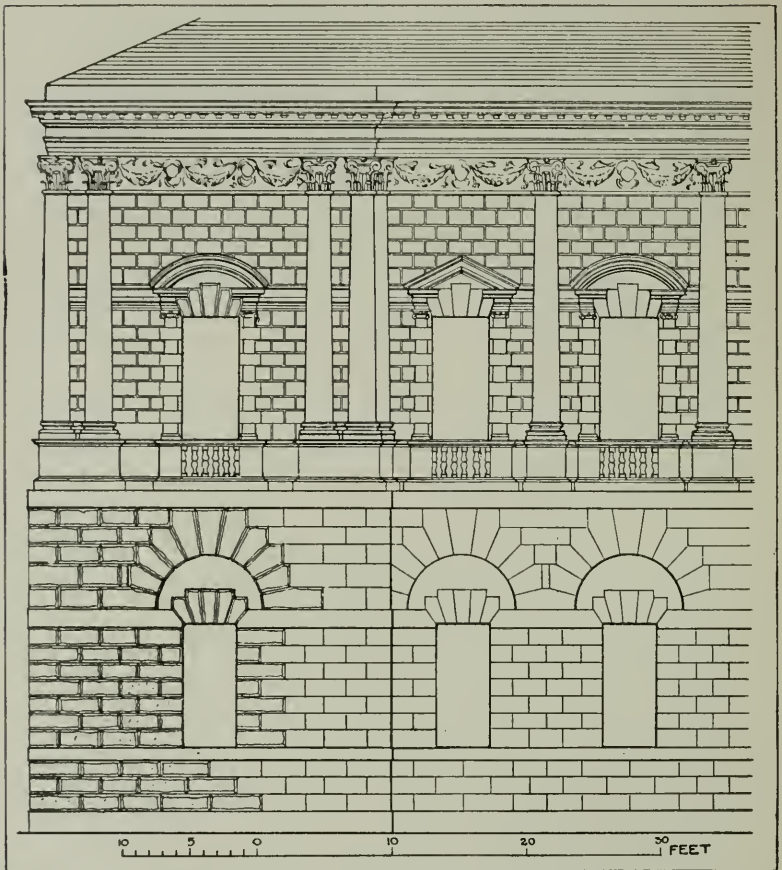
would certainly have looked much too low and squat otherwise. The breaking of the entablatures undoubtedly assists in leading the eye up to the figures which stand over the columns and prevents any sense of clumsiness in the proportion which, as we have seen, was forced upon the architect by the existing mediæval structure. At the angles where he was free from restriction, he boldly took advantage of his liberty and reduced the width of the bays, strengthening the corners of the building immensely and giving further proof of his judgment. The photograph (Plate LXIV.), and the detail of one bay (page 204), give some idea of the excellent, restrained, and pure character of this incomparable building.



PLAN OF THE PALAZZO TIENE, VICENZA.  
*Palladio, Archt.*

The Palazzo Chiericati, with its two-storied loggia façade and the Palazzo Tiepolo (page 208), are, after the "Basilica," the most important of Palladio's designs in Vicenza; and among work less frequently illustrated is the Palazzo del Consiglio (Plate LXV.), which is a comparatively small building standing close to his masterpiece and facing the Piazza. This belongs to a period in Palladio's life about twenty years later and is an interesting work. In the design of the front an attached Composite order on sub-plinths runs through two storeys and carries an entablature which breaks round them; the attic above is set well back from the wall line, and this is an advantage. The first floor is marked only by the balcony and is without secondary pilasters and entablature, so that the two storeys merge into one another very happily. The treatment of the side elevation, however, is very different: secondary columns carry a balcony over the middle space, which is flanked by figures, and other figures

are placed on pedestals between the columns. This elevation certainly shows a tendency to break away from the observance of strict rules of composition, particularly in the



PART ELEVATION OF THE PALAZZO TIENE, VICENZA.

*Palladio, Archt.*

interruption of the main architrave, to admit of an arch over the central window opening.

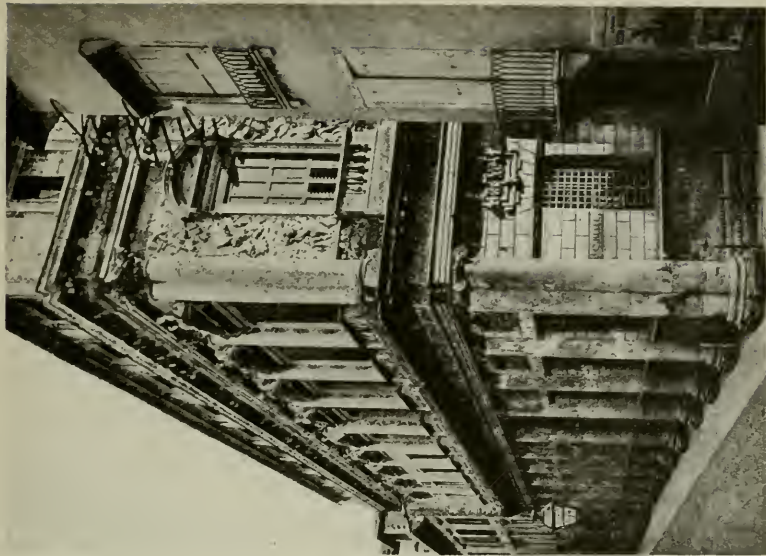
Another building in Vicenza very near of kin to the Consiglio is the Palazzo Valmarana, erected about 1556 (Plate LXVI.). Here the order is in pilaster form only, and for that reason much less rich, though possibly better suited to the stucco material out of which the front, above the pedestals, is formed in imita-





A.

THE PALAZZO VALMARANA, VICENZA.



THE PALAZZO PORTO BARBARANO, VICENZA.

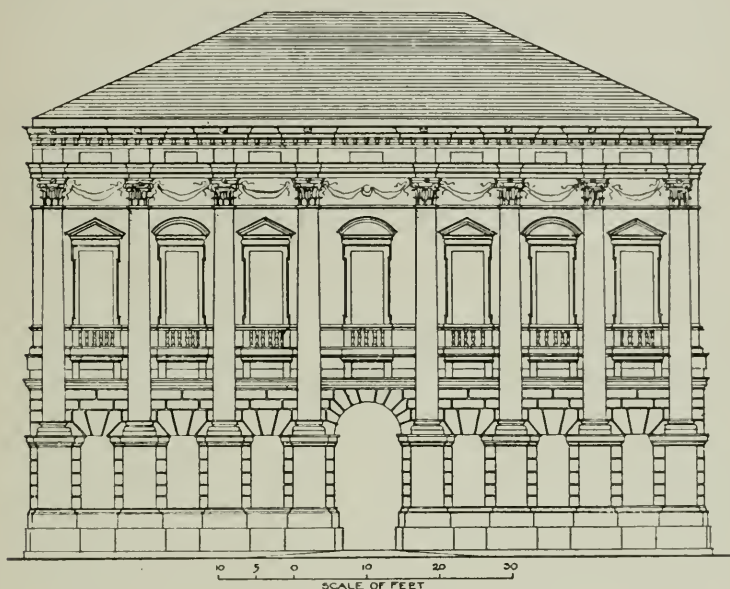
*Andrea Palladio Archt.*

O

tion of stone. A good deal of criticism has been bestowed upon this building for the treatment of the ends of its façade, it being generally assumed from elevational drawings in line, such as appear in old books, that the building was intended to stand free of others. The photograph reproduced here, however, shows clearly that, as it stands, there is no "return," but only a slight break in the continuity of the line of the street, while a glance at Palladio's own drawing shows the corner treatment was never attempted. The figures help to terminate the façade, and not altogether unhappily, as they avoid the monotony which would have resulted from the repetition of the pilaster order.

Palladian architecture is often assumed to imply the combination of two storeys in one Order; but this is, to say the least, a misleading view. In the first place, Palladio was not the first Italian architect to treat two storeys under one Order. It had been done after a fashion by both Bramante and Peruzzi, and most successfully and completely by Sanmicheli in the lower part of the Grimani Palace, Venice (Plate LVII.); and, in the second place, Palladio almost as often as not superimposed his Orders, thus restricting them to the height of a single storey. Indeed, he gives in his book elaborate directions for their disposition, "so that the most solid be placed undermost, as being the most proper to sustain weight, and give the whole edifice a more firm foundation," therefore, he says, "the Doric must always be placed under the Ionic, the Ionic under the Corinthian, and the Corinthian under the Composite," although the Doric, he adds, may be put under the Corinthian so long as the more solid is underneath. That he practised what he preached may be seen both in the "Basilica" and in the Palazzo Porto Barbarano (1570), also in Vicenza, where the Corinthian order is superimposed on the Ionic (Plate LXVI.). Here the entablatures are unbroken, to the great advantage of the composition; and they are restricted in profile, the lower one having much less than its normal projection, in which sound judgment is shown, considering its position as an intermediate entablature. This palace also presents an interesting attempt at solution of the angle question, which to the Venetian architect seems to have been so much of a puzzle. The studied correctness of the Ionic shaft should also be noticed; its slight diminution and scarcely appreciable entasis all indicate the influence of the

antique type upon its designer, and show how carefully he sought to preserve the character of an Order. It should be noticed, too, that the columns are not set on pedestals—as was usual with Sanmicheli and Sansovino—and the upper ones rise between the balconies from simple blocks on the cornice of the

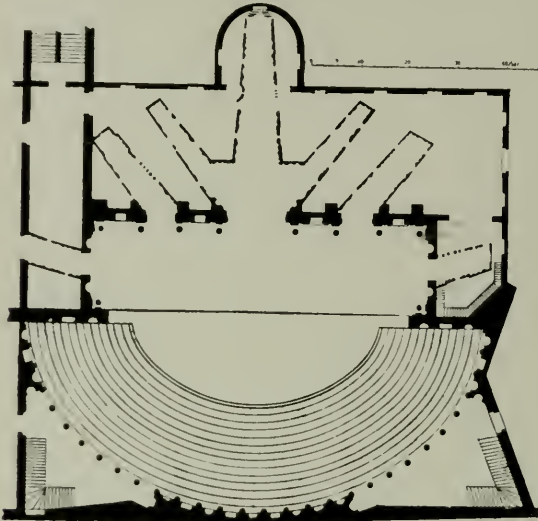


THE ' CASA DEL DIAVOLO,' VICENZA. DIAGRAM SHOWING THE COMPLETE DESIGN.  
Palladio, Archt.

lower Order. Indeed, when compared with Sansovino's Library, which Palladio himself regarded as "perhaps the most sumptuous and most beautiful edifice erected since the time of the ancients," this is, in many respects, superior, and well deserved to be carried out in stone or even marble instead of the brick and stucco which he was compelled to use.

A conspicuous but incomplete building, which cannot fail to command attention from the most casual passer-by, is called, for some mysterious reason, the "Casa del Diavolo," but it is more generally known in Vicenza as the Antica Posta. Had this façade been completed, as shown in the elevation reproduced on this page, it might have ranked as one of the finest of Palladio's palaces; and from the full-size model of two bays, which represent all that was carried out (Plate LXV.), its good

points can be appreciated. Of enormous scale—as the human figures in the photograph testify—it is beautifully proportioned and delicately modelled. The doorway to the left was probably intended as the centre of the whole, and the middle bay, for this reason, was widened, as in the Palazzi Valmarana and Barbarano. Above the pedestal bases it is, like the others, constructed of brick faced with stucco; but this should not blind our eyes to its excellence of composition and detail, as in the Composite capitals linked together by well-modelled festoons and in the well-designed balconies. Palladio again makes



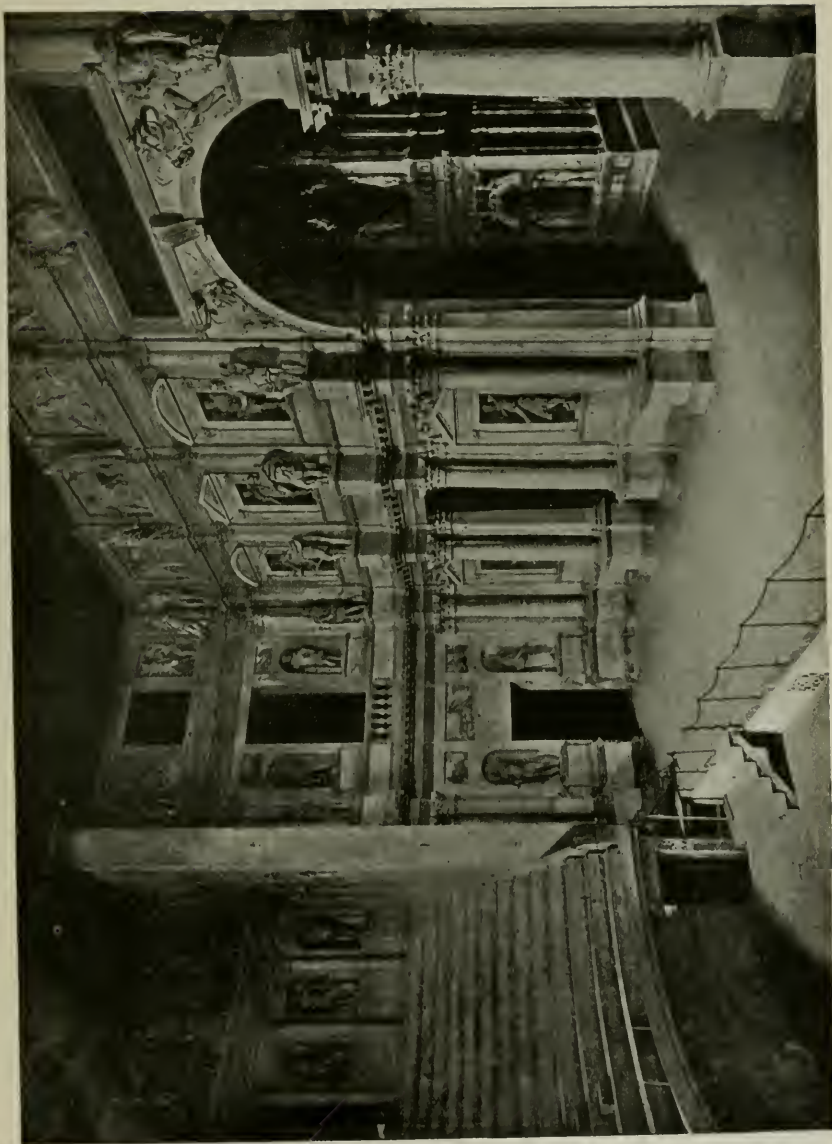
PLAN OF THE TEATRO OLIMPICO, VICENZA.

*Palladio, Archt.*

characteristic use of the flat arch of Sanmicheli; pediments are alternately segmental and triangular, and low windows like Peruzzi's are obtained in the frieze. It is only, however, the immense scale of the Order which enables windows to be obtained here, for Palladio never enlarged the frieze beyond

its regulation limit, and in all other cases superimposed the attic on the main cornice.

Andrea Palladio, like Sanmicheli and others before him, was engineer as well as architect; probably he never thought of drawing any distinction between what are now generally regarded as distinct professions. The third of his series of four books deals with roads, bridges and public squares, and like Peruzzi, with whom he had much in common, his attention was at one time directed to stage accessories and to theatre construction. Instead, however, of any attempted use of the movable scenes already devised by Peruzzi, he produced in his Teatro Olimpico at Vicenza (Plate LXVII.) a permanent scenic



THE TEATRO OLIMPICO, VICENZA

*Andrea Palladio, Archt.*

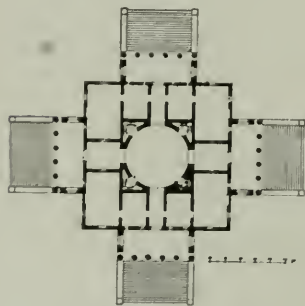
background and an arrangement conforming in many respects to the ancient Greek theatre model. Apart from the elliptical form of the auditorium (page 212), and other matters of detail, the principal point of departure from Greek precedent constitutes the most interesting feature of the whole



THE VILLA CAPRA, NEAR VICENZA.

*Palladio and Scamozzi, Archts.*

design. Only in Renaissance times could the idea have suggested itself of the construction of three radiating streets, with palaces and dwellings lining them built in perspective, *i.e.* reduced in size as they recede from the front according



PLAN OF THE VILLA CAPRA,  
NEAR VICENZA.

to the rules of perspective, so as to appear of great length from certain points of view. They had this advantage over painted representations, that actors could enter and approach by means of the streets, however much they might mar the illusion by the different scale of heights. This theatre was not completed until after Palladio's death, having been inaugurated in 1584 by a performance of "Ædipus

the King," and Greek plays are still occasionally performed within it.

Besides the numerous town buildings which have been mentioned, Palladio is credited with the design of several country houses on the banks of the lower reaches of the Brenta, between Venice and Padua. This was the favourite resort of the Venetian leisured classes, who sought retirement at certain seasons from the excessive gaieties of life in Venice, and the Villa Foscari, at Malcontenta (1558), is one of the most attractive of a large number in the district which, in any case, reveal his influence if not his actual handiwork. But the country house, above all others, for which Palladio is justly famous is the Villa Capra or "Rotonda," which he built for Signor Almerigo just outside Vicenza. This remarkable building excels in a formal perfection which gives it a monumental character rarely attained in a dwelling-house. Symmetrically planned, with a central domed hall forty feet in diameter and with Ionic porticoes on all four sides (page 214), such delightful external effects result as can only be obtained at the sacrifice of the amenities of daily life; nevertheless, in due course, its attraction to English architects in the early part of the eighteenth century proved to be irresistible, as we are still reminded at Chiswick and Mereworth. All Palladio's façades show a consistent system of expression observant of classic principles and approaching to perfection of their type: in this appears the explanation of the adoption of his methods by the Northern races.

The opportunity to build a church at Vicenza does not seem to have come to Palladio as it did in Venice, where, in the churches of S. Giorgio Maggiore, the Redentore and the façade of San Francesco della Vigna, we can see both the strong and the weak points of his solutions of this testing problem in design. There is scarcely a church in Italy which, with so little expenditure of ornament and with such simple materials, has a richer and statelier effect internally than the Chiesa del Redentore (Plate LXVIII.). The clustering of the pillars under the dome and the columnar screen behind the altar are dignified in effect, and the whole interior has a remarkably religious expression, akin to that which might be produced by slow music of rich, full chords. The nave is only fifty-two feet wide, so that its dignity is not attained by a great scale. It is not without faults, however, for the use made of the Corinthian order as a secondary

pilaster is objectionable for two reasons : first, that it involves the raising of two pillars of the same Order of different heights on the same base mouldings ; and, secondly, that it limits the breadth of the arch reveal in a manner which an impost moulding would not do. On the exterior the defect of unequal pillars



INTERIOR OF THE CHURCH OF THE REDENTORE, VENICE.

*Palladio, Archt.*

on a level base is even more painfully apparent, and one can admire all the more the expedient Palladio adopted in his design for the façade of the church on the islet of San Giorgio (page 218), where the principal Order is raised on pedestals and the subordinate pilasters are dropped to the lower level, thus preventing too close a comparison.

Palladio's immediate successor and faithful disciple, Vincenzo Scamozzi (1553—1616), after completing the church of San Giorgio Maggiore and the theatre at Vicenza,\* was entrusted with the extension of Sansovino's Library building at Venice

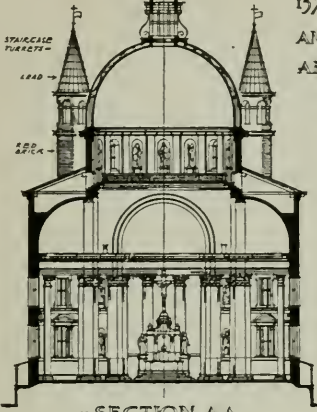
\* Scamozzi also built an Olympic theatre at Sabbioneta—between Mantua and Cremona—with a stage which originally had a fixed scene in perspective based on Palladio's model at Vicenza.



THE CAPUCHIN CHURCH OF IL · REDENTORE · VENICE

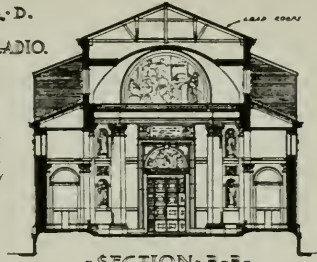
1576 - 1592 · A · D.

ANDREA · PALLADIO · ARCHITECT ·



- SECTION · A · A -

THE FIGURES IN -  
THE SHALLOW NICHS  
IN DRUM OF DOME  
ARE · PLAT · WOODEN  
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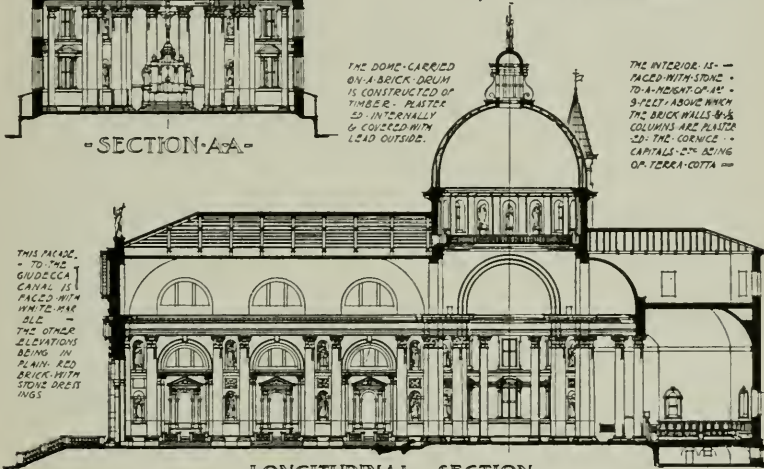


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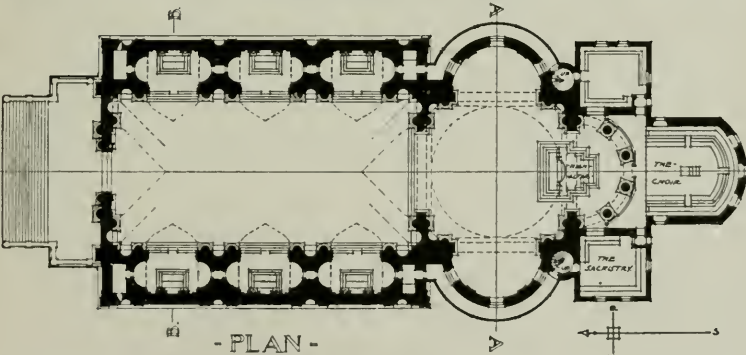
THE DOME · CARRIED  
ON · A · BRICK · DRUM  
IS · CONSTRUCTED · OF  
TIMBER · PLASTER  
ED · INTERNALLY  
& · COVERED · WITH  
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THE INTERIOR IS -  
FACED · WITH · STONE · -  
TO · A · HEIGHT · OF · 15' · -  
3 · FEET · ABOVE · WHICH  
THE · BRICK · WALLS · OF  
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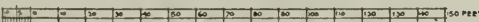
THIS · FACADE · -  
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- LONGITUDINAL · SECTION -



- PLAN -



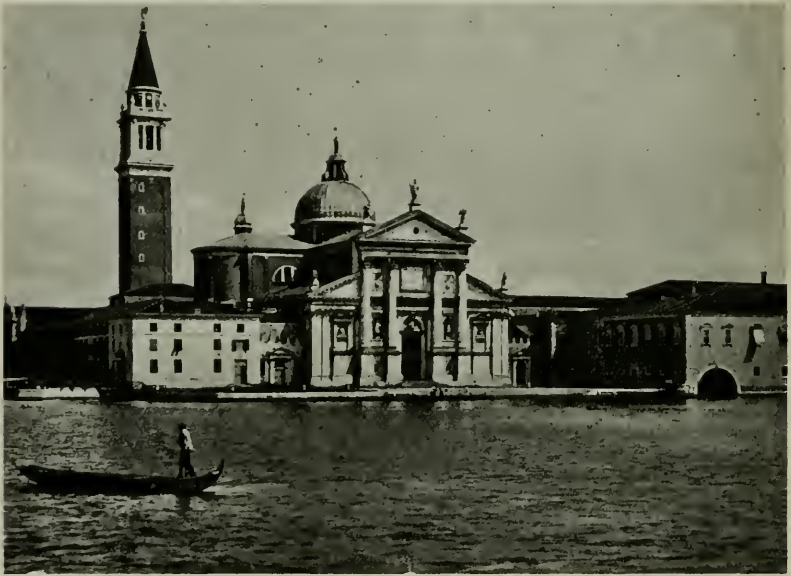
Redentore  
View of July 1844

L. W., del.

PLAN AND SECTIONS OF THE CHIESA DEL REDENTORE,  
VENICE.

Andrea Palladio, Archt.

into the Piazza San Marco (Plates LIX. and LXI.). On the whole, he followed closely Sansovino's lead, and beyond a slight coarsening of the details and sculpture, the two lower storeys of the building—known as the Procuratie Nuove—are the same up to the frieze. This in Scamozzi's building has a scroll ornament, its depth being materially reduced, and an upper storey

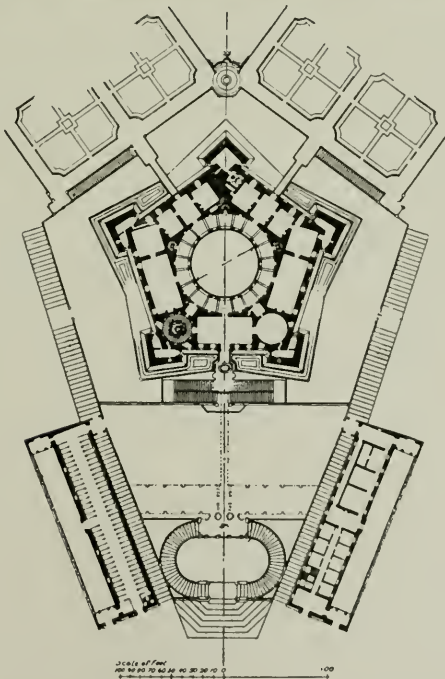


THE CHURCH OF S. GIORGIO MAGGIORE, VENICE.

*Palladio, Archt.*

was added, of the Corinthian order, which possesses neither great merits nor marked defects. Scamozzi lacked the genius of his master and produced sound, but quite uninspired, work both at Venice and Vicenza.

While Palladio was so busily engaged at Venice and Vicenza, a kindred spirit, Vignola—to give his family name, Giacomo Barozzi da Vignola (1507—1573)—lived and worked at Rome. A man of books and rules, and guiltless of lapses from good taste, he represents almost equally with Palladio the academic side of the movement. Speaking of Vignola, Milizia says: "Architecture is eternally obliged to him. He formed a system and prescribed rules." Influenced but little by Michelangelo, he came under the spell of Peruzzi, as his domestic work in Rome



PLAN AND GENERAL VIEW OF THE "CASTLE" OF CAPRAROLA.

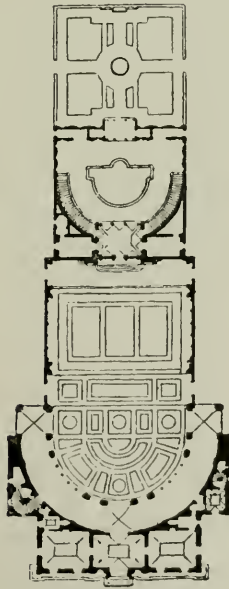
*Vignola, Archt.*

attests. The work by which Vignola is best remembered, apart from his classic book on the Orders of Architecture, is the Castle of Caprarola, near Viterbo. This remarkable country house was erected for a second Cardinal Alessandro Farnese, nephew of the builder of the Farnese Palace. It has something of the elegance of a palace with the strength of a fortress, and a notable feature is the magnificent circular courtyard, about sixty-five feet in diameter, with its circumscribing open arcaded loggias, planned within the regular pentagon, which was chosen as the dominating form of the whole design (Plate LXIX.). There have been few summer resorts built on so imposing a scale and on such a commanding site; the stepped approaches, terraces, and gardens—wherein the well-known garden-house or *casino* is such a delightful incident—contribute to the effect of this masterpiece.

The chapel of Sant' Andrea, just outside the Porta del Popolo, Rome, is one of Vignola's earlier works, and is, on the whole, a pleasing and beautiful design. A simple oblong in plan, with a façade treated with a Corinthian pilaster order, the pilaster coupled at the angles, it is surmounted by an elliptical dome on pendentives, which is screened externally by the high attic against which the pediment abuts (page 223). Not far off is the Villa of Pope Julius III. (Plate LXX.), the design of which is generally attributed to the same hand. The plan of this is in marked contrast to that of Caprarola, and its succession of varied forms disposed along a single axis, culminating in a grand semicircular cortile, suggest a summer residence of the most attractive kind. The architectural treatment of the cortile is particularly good, with its alternation of arched and trabeated motives. Author of a pentagonal castle, an elliptically domed chapel and a semicircular court, each a masterpiece of its kind, it is obvious that Vignola strove after originality, which he attained in ways certainly more legitimate than those often resorted to in the succeeding century. Vignola's work is distinguished for elegance combined with solidity and the absence of caprice, it being, as has been well said, "the issue of a fruitful imagination under the guidance of a pure taste and sound judgment," and the qualities of his work are such that the French have consistently accepted his precepts rather than those of Palladio, which, as we have already said, were so widely acclaimed in England from the time of Inigo Jones.



THE VILLA OF POPE JULIUS III., ROME.



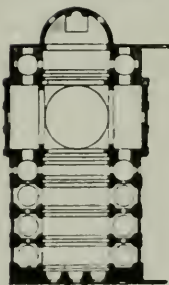
PLAN OF THE VILLA OF POPE JULIUS III., ROME.

Vignola is also well known for the ornate Church of the



CHURCH OF THE GESÙ, ROME.

*Vignola and Giacomo della Porta, Archts.*



CHURCH OF THE GESÙ,  
ROME. PLAN.  
*Vignola, Archt.*

Gesù, Rome, which was begun from his design; the façade, however, was finished by his pupil Giacomo della Porta, and is one of the many later instances of the accepted method of using scroll forms to connect the aisle with the nave walls. This fine church, which gave the model upon which so many Jesuit churches were

built, not only in Italy but also in many other countries, is no less memorable for the simplicity and directness of its plan (page 222) and structural scheme than for the wealth of its decorations. Few churches are richer in marbles, fresco and modelled stucco; the fresco decoration was carried out by G. B. Gaulli, and the stucco work by Antonio Raggi, considerably later than the building of the church, the frescoes not having been completed till about 1683.

Although uncertainty prevails as to many facts connected with the career of Pirro Ligorio (*c.* 1520—*c.* 1580), it is more than probable that he was numbered amongst Vignola's pupils. His fame rests on at least two authentic works—the Villa d'Este at Tivoli (Frontispiece) and the Villa of Pope Pius IV., known as the Villa Pia, in the Vatican garden—and these are sufficient to establish his reputation as a scholarly and versatile artist, worthy to rank amongst the foremost architects of a brilliant period.

Another architect about whom little is recorded, but who deserves recognition, is Bernardo Tasso. He is credited with the design of the admirable little open arcaded Mercato Nuovo at Florence, built about 1547, and illustrated on page 224.

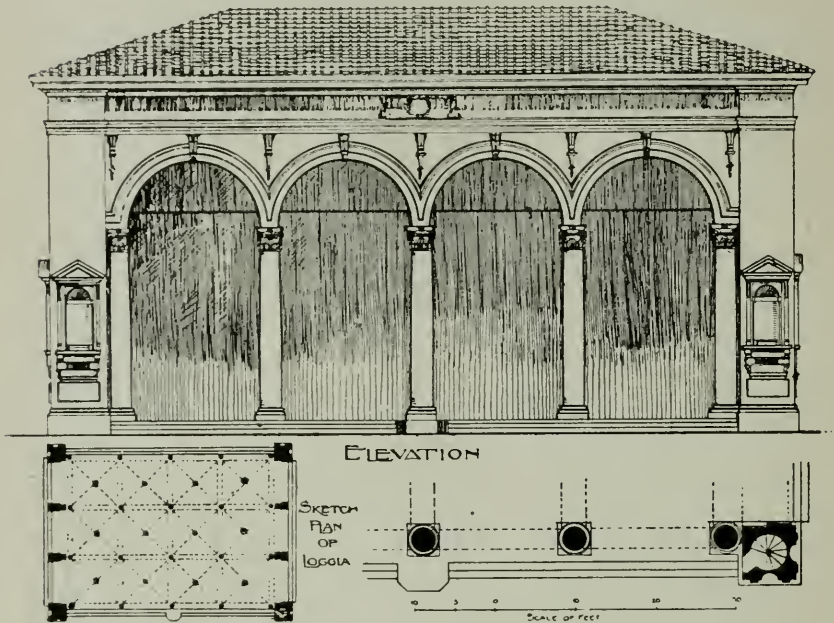
At the first impression it may seem out of place to introduce at this point the name and work of Michelangelo, but he was one of those exceptional figures whose life and powers were prolonged far beyond the allotted span, and who were privileged to witness and influence the most complete changes of



FAÇADE OF THE CHAPEL OF SANT' ANDREA, ROME.

*Vignola, Archt*

the progressive periods of human history. An eminent sculptor before the end of the fifteenth century (the David was executed in 1502), it was not till the middle of the sixteenth century that, at the age of seventy-one years, he gave himself up entirely to the practice of architecture proper in the re-



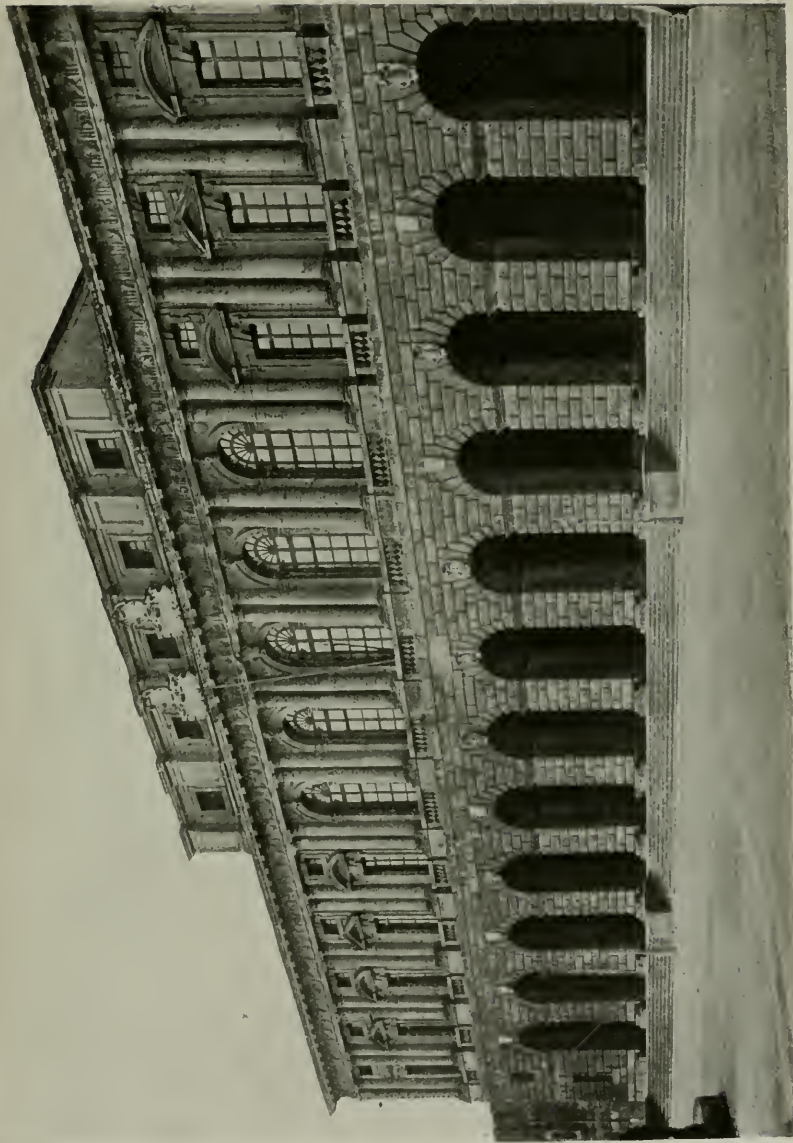
PLAN AND ELEVATION OF THE MERCATO NUOVO, FLORENCE.

*Bernardo Tasso, Archt.*

building of St. Peter's, after repeatedly refusing the task. It was just at this time that Palladio commenced his career, and, although Vignola outlived Michelangelo nine years, and from that period succeeded him in the control of St. Peter's, the architectural practice of all three may be regarded as contemporary.

It was with a Titanic energy, to which the Vatican Hill had hitherto been a stranger, that Michelangelo prosecuted his tremendous undertaking, and at his death left only the dome covering and the eastern or principal façade unfinished. St. Peter's has already engaged our attention in considering the





A.

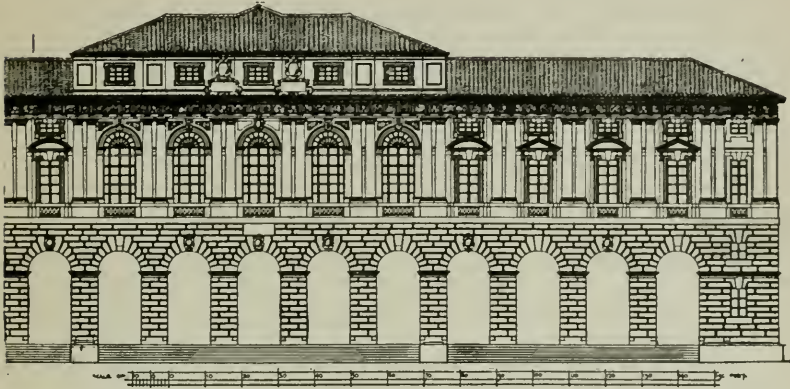
P

THE PALAZZO DELLA GRAN GUARDIA VECCHIA, VERONA.

*Domenico Cartoni, Archt.*

Culminating Period, during which the re-building was begun, but a few facts relating to its later history will not be out of place here. In the period during which Vignola took charge after Michelangelo's death in 1564, little of importance seems to have been done beyond the cupolas on each side of the great dome ; and it was only in the pontificate of Sixtus V.—a most flourishing period for Rome (1585—1590)—that the dome was erected from Michelangelo's wooden model by Giacomo della Porta and Domenico Fontana, two Lombard architects of wide renown at that time. Like the dome of Brunelleschi at Florence, the chief constructive elements are the ribs, which, in the case of St. Peter's, are of stone, sixteen in number, decreasing in width of face to the crown, while they increase in depth, and projecting from the surface of the vault with moulded ridges (Plate XLIX.). The lantern, which was suggested by that of the Cathedral at Florence, underwent some changes, based on drawings by Vignola, and its weight probably brought about the subsequent spreading of the vault, which was stopped by the insertion of additional metal ties. Again the great work suffered suspension for about fifteen years, until the reign of Pope Paul V., which commenced in 1605 ; and Carlo Maderno, his architect, possibly on account of prejudice in favour of use and wont, changed the plan of Michelangelo to a Latin cross, and, with the existing façade, completed the work in its exterior aspect—with the exception of the forecourt—by about 1612. Maderno had designed two hexagonal bell towers for the angles of the façade, and Lorenzo Bernini (1589—1680), who succeeded, made new designs and constructed one of them at the south end to a height of about one hundred and thirty feet. But the substructure cracked and yielded slightly, and, while the prudence of proceeding with the work was being considered, the Pope died. His successor employed his friend Rainaldi as architect and left the question to him. He, from examination of the whole matter, and having no love for Bernini, ordered the work to be taken down and proceeded to prepare new designs for this ill-fated campanile. The death of his Pope, however, and the accession of Alexander VII., deprived him of influence and office. Bernini was then brought back again, and in the design of the grand peristyles which encircle the vast piazza he suppressed his wonted extravagances in a most commendable way and gave to St. Peter's a nobler approach than is possessed

by any building in Europe. In the view of the interior of St. Peter's (Plate L.) may be observed, at the crossing under the

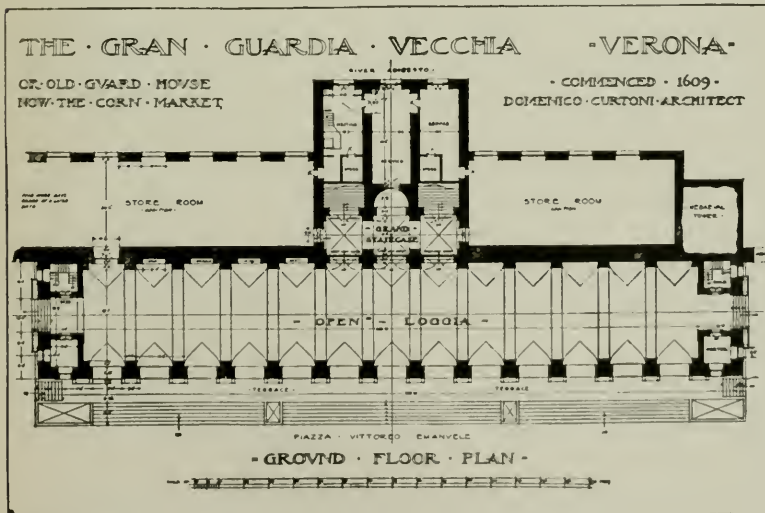


THE GRAN GUARDIA VECCHIA, VERONA.

Part of Principal Elevation.

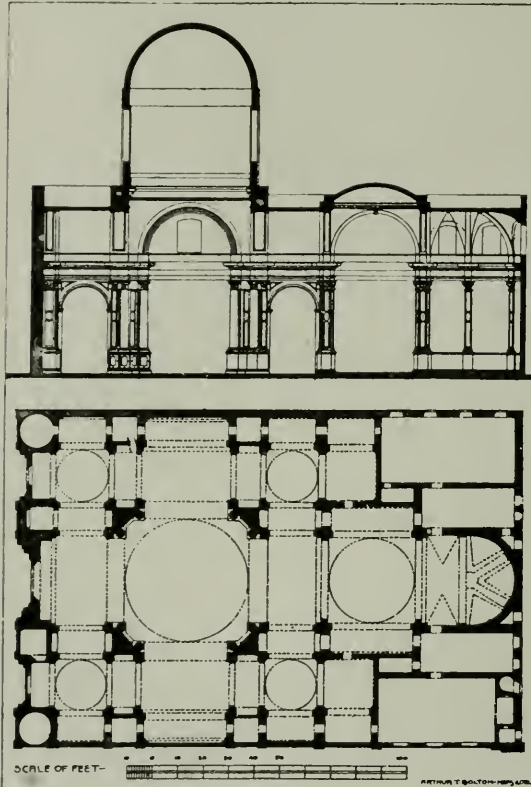
*Domenico Curtoni, Archt.*

dome, the brazen baldachino also designed by Bernini, but lacking the restraint which makes his colonnades so impressive. The twisted pillars have not the merit of originality, for they seem to be taken out of Raffaello's picture of S. Peter and S. John at the Gate Beautiful, while the portico of the Pantheon was robbed of its antique bronze girders to supply the needful metal.



L.W., del.

It is well to leave the consideration of other late buildings at Rome to the next Chapter, and to turn to Verona once more, where the powerful influence of Sanmicheli was still felt long after he had produced his last design. At a time when the greater part of Italy was rejoicing in a riot of display and a profusion of curved forms in structure no less than in ornament,



PLAN AND LONGITUDINAL SECTION OF THE CHURCH OF  
S. ALESSANDRO, MILAN.

*L. Binaghi, Archt.*

an otherwise unknown architect, named Domenico Curtoni, chose to perpetuate the restrained methods of his eminently sane predecessor, and in the Palazzo della Gran Guardia Vecchia (Plate LXXI. and page 227) produced a masterpiece. This finely proportioned façade, with its simple open arcaded ground storey, nearly three hundred feet in length, is one of the most successful of its kind in the whole of Italy. Strong at the angles, and weighted just enough by the attic storey over the five central bays, it is impressive in its mass and distinguished in the nice adjustment of its various parts, a worthy culmination to the long series of notable buildings which, for architectural interest, place Verona in the forefront of Italian cities.

In the latter part of the sixteenth century building enterprise continued to be productive of much fine work in the north of Italy, especially at Milan and Genoa, and, although it is not

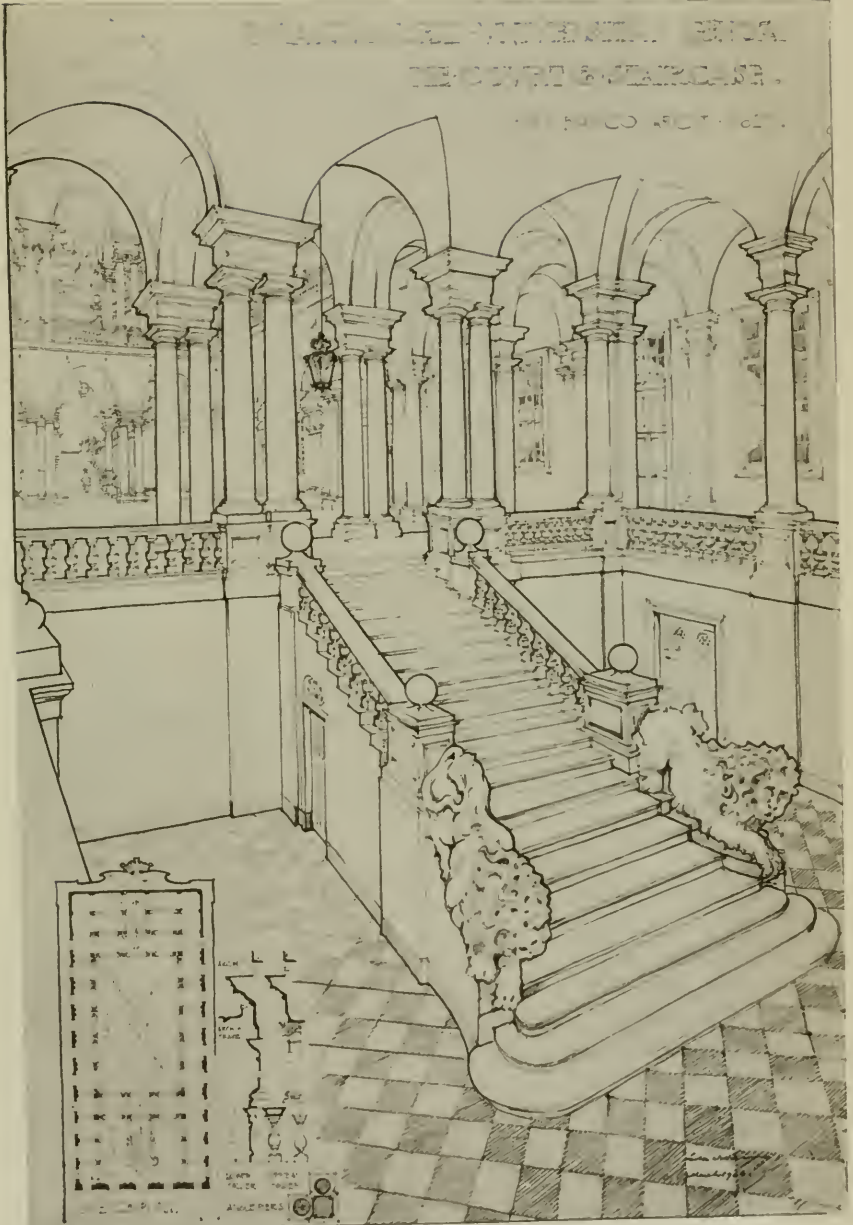


INTERIOR OF THE CHURCH OF S. ALESSANDRO, MILAN.

*Lorenzo Binaghi, Archt.*

possible to deal adequately here with all the buildings of the period in these flourishing cities, some of them cannot be passed by. The Church of S. Alessandro, Milan, may well be singled out for its masterly treatment of a domical scheme productive of fine internal effect. This is the work of Lorenzo Binaghi (1589), and the plan (page 228) shows a skilful version of the five-domed type contained within a square, but with an extension eastwards instead of westwards, as was more usual. The impressive effect of the central dome is realised immediately on entering the church, and the wide expanse of barrel vaults leads the eye easily to the apse, which forms the natural termination to such a domical composition, the covering over the eastward extension being wisely kept low and treated as a saucer dome. The arrangement is as fine as it is unusual, and it offers wide scope for decoration in colour. This, with the exception of the drum and the upper part of the main dome, has been realised in a decorative scheme, rich in itself but subservient to the controlling lines of the architecture. The same good taste cannot be said to distinguish the façade of the church, which is remarkable rather for its restless skyline and profusion of meaningless features flanked by bell towers—which recall those of the church of S. Maria in Carignano, Genoa—than for any qualities of distinction which might suggest such a fine interior.

The palaces of Genoa have been much praised, and are said to have earned for that city, as much as its situation, the title of "La Superba." Genoa showed less the effects of decline than other ports. She long kept some of her pre-eminence as a distributing centre and traded especially with Spain; there was a time, indeed, when she was almost living on Spain's necessities, for Spanish troops and supplies to Central Europe—during the seventeenth and early eighteenth centuries—passed through Genoa. In the latter part of the sixteenth century a burst of building activity was reflected in the splendour of many newly erected palaces, of which the Palazzo Marcello-Durazzo and the Palazzo Tursi-Doria—now the Town Hall—are outstanding examples. Their best features are the entrance halls and staircases, which are remarkable for the scenic effects obtained by the architects who, in designing them, realised the possibilities of axial planning upon rapidly rising sites. For most of them Galeazzo Alessi, a pupil of Michelangelo, and, in a sense, the Palladio of Genoa, is responsible, but several of the later



L. W. Del.

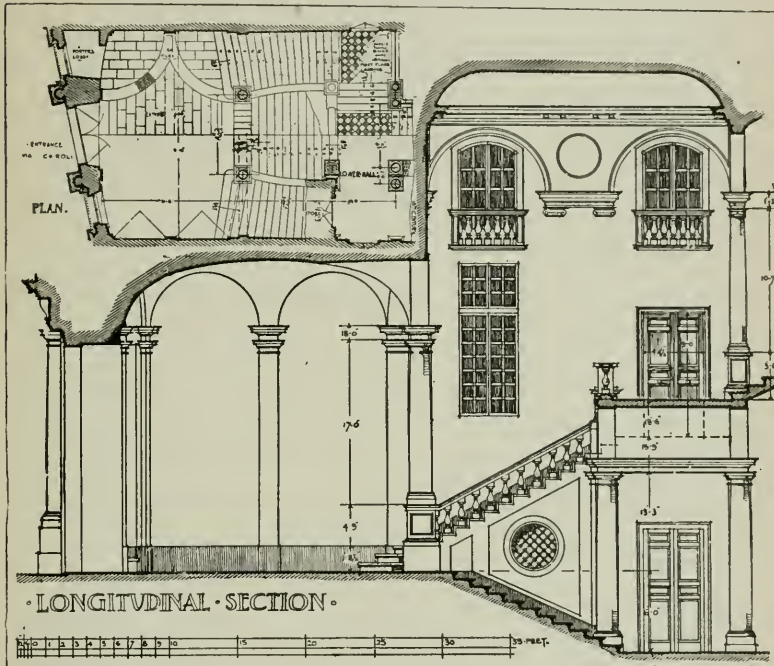
THE PALAZZO DELL' UNIVERSITA, GENOA.

Bartolomeo Bianco, Archt.





ones must be attributed to Bartolomeo Bianco, a native of Lombardy, who settled in Genoa. His cortile and staircases in the Palazzo dell' Università (Plate LXXIII.) show how much can be achieved on a site with the levels rising by easy stages to a garden beyond the cortile. Coupled columns of the Doric order

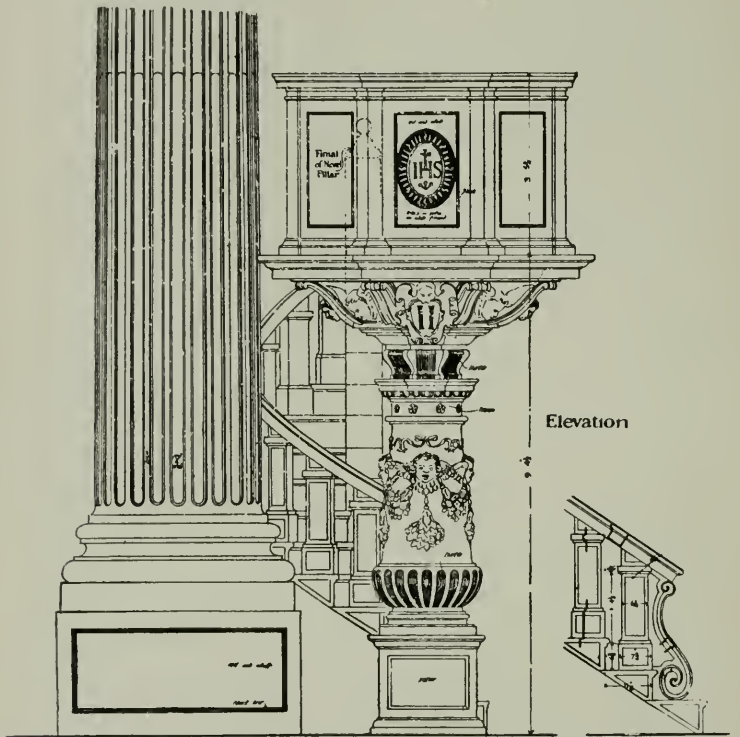


L. W., del.

PLAN AND SECTION OF ENTRANCE HALL, PALAZZO BALBI, GENOA.

are used here with good effect, and the same Order occurs in the entrance hall to the more confined Palazzo Balbi. Many of the palaces lining the streets of Genoa are quite remarkable for their fine sense of scale, their magnificent doorways, such as that to the Palazzo Durazzao-Pallavicini (page 233), and their gorgeous schemes of colour decoration, of which some idea can be gained from the vestibule of the Palazzo Cataldi (page 234). No greater misuse, however, of a fine opportunity was made than in the case of Alessi's large and nobly placed Church of Santa Maria in Carignano on the outskirts of the city. But with this exception, the churches of Genoa are no less remarkable than the palaces. Especially are the interiors of

S. Ciro (page 236), and the Church of SS. Annunziata (Plate LXXIV), splendid in the simplicity of the structural schemes and the beauty of their colour decorations. They were designed by Giacomo della Porta; S. Ciro about 1575, and its more successful sister some twelve years later, but its porticoed west front



W. J. A., del.

PULPIT IN SS. ANNUNZIATA, GENOA.

Developed Elevation of  
end of Stair Balustrade

belongs to another epoch altogether (page 282). In general design the naves of both are late Roman of the third or fourth century, which we have already seen to be the character belonging to many early Renaissance churches, and but for the profiles of some of the mouldings and the nature of the ornament, one might be led to classify them as fifteenth century work. Both have a wagon-vaulted roof over the nave, and arcades supported on detached columns instead of upon piers, but whereas in the earlier church coupled columns are introduced and the arches

rise from short lengths of entablature, in the later church added grace and lightness are obtained by the use of single marble columns standing on block pedestals and receiving the arches without the intervention of an entablature. In this and in other respects it is evident that the architect profited by experience, for by dividing the nave vault decoration in SS. Annunziata into three longitudinal divisions he avoided much of the awkwardness occasioned by the intersections of the lesser cross vaults over the clerestory lunettes, which is one of the defects of the interior of S. Ciro. These are exceptional works, exhibiting individual talent rather than the outcome of any school or regional development, and in this way more allied to the almost unclassifiable work of modern times.



DOORWAY OF THE PALAZZO DURAZZA-PALLAVICINI, GENOA.

Considered generally, it may be said that two tendencies are clearly distinguishable in the work of the later masters dealt with in this Chapter. First, that of the purists, represented chiefly by Palladio and Vignola, bound a little too firmly in ancient usages and regulated by precedent, the result being the coldness and formality that was in a measure common to both. Contemporary with this, but long outlasting it and far wider in its influence, was the tendency, due, in the first instance,

to Michelangelo's example, of freedom to the verge of licence. Whether out of revolt at the studious correctness of the purists,



LOGGIA OF THE PALAZZO CATALDI, GENOA.

or want of knowledge or guidance in the laws of taste, there certainly was a failure on the part of some architects to appre-



INTERIOR OF THE CHURCH OF SS. ANNUNZIATA, GENOA.

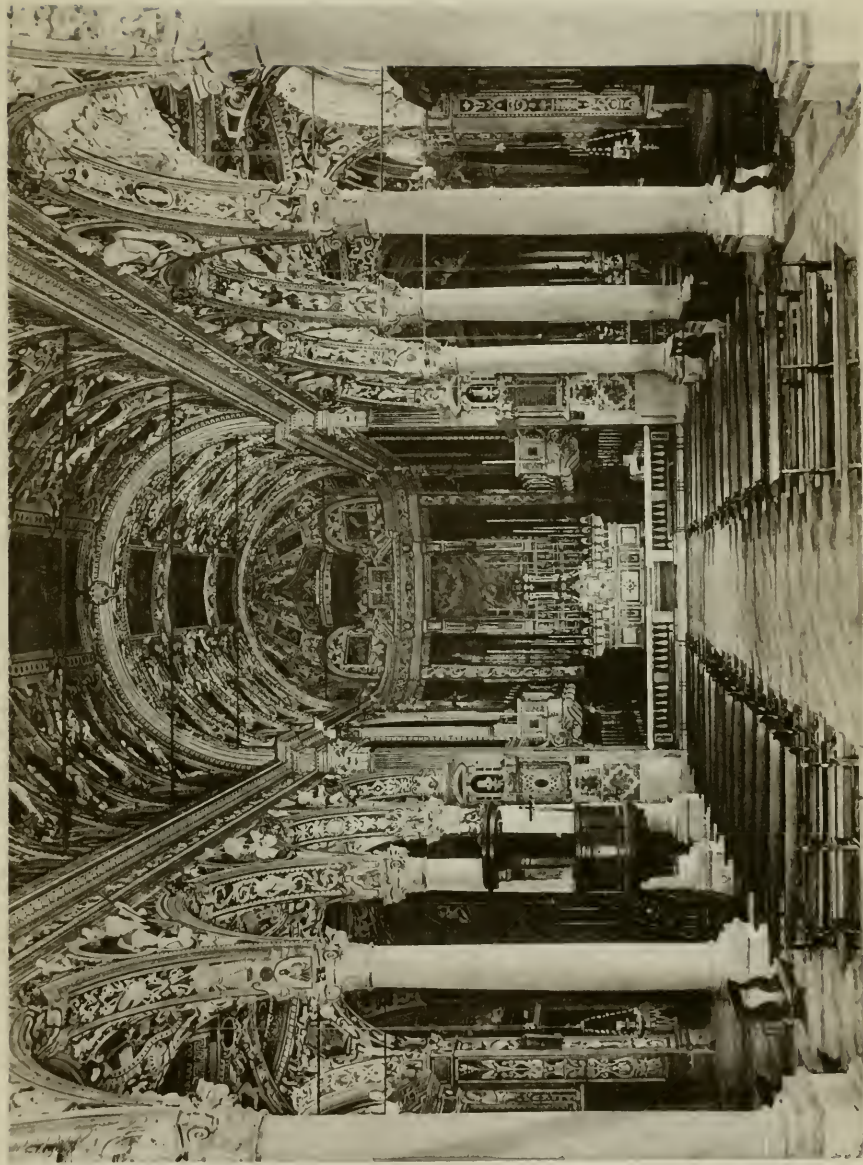
*Giacomo della Porta, Archt.*

ciate traditional methods and systems of design, especially in regard to their relation to construction. The very purpose and use of features began to be misunderstood, and ornament was



INTERIOR OF THE CHURCH, OF S. CIRO, GENOA.

sometimes constructed for its own sake instead of being bound up with the architectural lines ; but, although open to criticism when judged by the standard of refinement attained during the Culminating Period, it must be recognised that the fine grouping



INTERIOR OF THE CHURCH OF SANTA MARIA DELLE GRAZIE, BRESCIA.

Nave early XVIIIth century.

Baroque Decorations XVIIth century.  
P. P. J. de B. sculp.





and skill in composition evinced by the best seventeenth century architects more than atone for their shortcomings in matters of detail. In the next Chapter it will be seen that the ultimate manifestation of Renaissance design was far from being as corrupt as it has often been pictured, and that, on the contrary, the seventeenth century saw a remarkable recrudescence of vitality to which many an Italian city owes its distinguishing characteristics to-day.



WELL-HEAD (S. PIETRO IN VINCOLI, ROME).

*Francis W. Bedford, del.*

## CHAPTER VII.

### THE LAST PHASE OF THE RENAISSANCE AND THE NEO-CLASSIC REVIVAL.

ITALY IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES—  
MARKED BUILDING ACTIVITY—BAROQUE ARCHITECTURE AND ITS  
VITAL QUALITIES—THE CHURCH AND THE PAPACY—TOWN PLANNING  
SCHEMES IN ROME—LORENZO BERNINI AND THE BAROQUE OUTBURST  
—CARLO MADERNO—DOMENICO FONTANA—CARLO RAINALDI AND  
THE CHURCHES IN THE PIAZZA DEL POPOLO—HIS STA. MARIA IN  
CAMPITELLI AND S. ANDREA DELLA VALLE—PIETRO DA CORTONA  
AND HIS CHURCH WORK IN ROME—FRANCESCO BORROMINI JUSTIFIES  
HIS METHODS IN THE CHURCH OF STA. AGNESE—MARUCELLI AND  
THE PALAZZO MADAMA—CARLO DOTTI AND THE CHURCH OF THE  
MADONNA DI S. LUCA, NEAR BOLOGNA—VILLA AND GARDEN ARCHI-  
TECTURE—VILLAS AT ROME AND BAGNAIA—BIBBIENA AND  
THEATRICAL DESIGN—GARDEN FOUNTAINS AND THE MONUMENTAL  
FONTANA DI TREVÌ—VENICE AGAIN—LONGHENA AND THE CHURCH  
OF STA. MARIA DELLA SALUTE—A THIRD STAGE IN OCTAGON IN-  
TERIOR TREATMENT—GUISEPPE BENONI AND THE DOGANA DEL MARE  
—THE PALAZZO PESARO AND THE PALAZZO REZZONICO—CHAR-  
ACTERISTICS OF BAROQUE INTERIOR DECORATION—PIEDMONT AND  
THE HOUSE OF SAVOY—TURIN—GUARINO GUARINI AND THE  
PALAZZO CARIGNANO—FILIPPO JUVARA—HIS CHURCH AND CONVENT  
OF SUPERGA—LUIGI VANVITELLI, FANSAGA AND SAN FELICE AT  
NAPLES—SICILY—SYRACUSE CATHEDRAL—A WANING TRADITION  
GIVES WAY BEFORE FRENCH INFLUENCE—NAPOLEONIC REACTION  
AND THE GREEK REVIVAL—THE CAFFÈ PEDROCCHI AT PADUA—  
THE EXTREMES OF THE EARLY RENAISSANCE AND THE NEO-CLASSIC  
REVIVAL MEET IN THE PITTÌ PALACE, FLORENCE—CONCLUSION.

## CHAPTER VII.

### THE LAST PHASE OF THE RENAISSANCE AND THE NEO-CLASSIC REVIVAL

IN Italy the sixteenth century had been a time of flux and turmoil, of transition to something approaching a stable monarchic condition. But the country was not to be united into one State; it had not yet even emancipated itself from the yoke of the foreigner. Still, by the beginning of the seventeenth century a state of affairs had been reached which was, with only slight changes, to persist for the next two hundred years. Dynasties had been set up. The Pope ruled Rome and a long strip of country that ran from the Tyrrhenian Sea to the Adriatic and divided Italy into two. The Medici Grand Dukes ruled Tuscany from its capital at Florence. Charles Emmanuel was inaugurating that policy of diplomatic foresight combined with unscrupulous intrigue which was to make Savoy the foremost power in North Italy and ultimately to raise his family to the throne of a united Italy. Until 1714 the Milanese and the two Sicilies (Naples and Sicily) were ruled by Spain; they then passed into the hands of Austria. But Naples and Sicily were to be Austrian only for twenty-one years; in 1735 they reverted to a younger branch of the Spanish royal house, and became to all intents and purposes an independent principality under a Spanish Bourbon dynasty.

Moreover, this period sees Italy enter on a reign of comparative peace, because it becomes on the whole unimportant in the history of Europe, though the Valatelline was still a bone of contention between France and Spain. Its economic greatness had passed away: it was no longer the *entrepôt* for the goods of the East, and Venice alone retained something of her past glory as a bulwark against the Turks, but her fight for her empire—the Eastern Mediterranean—was a losing one.

The rulers of the larger Italian States, however, still felt themselves to be the inheritors of a great tradition. With the increasing peace and stability there came an increased desire

in the heart of every princeling to set up material evidence of the splendour of his own dynasty, and the most obvious way in which this could be accomplished was by building. Capital cities must reflect their rulers' greatness; palaces must be erected, or at least re-constructed in the prevailing fashion; noble families must gather round the prince to bask in his reflected glory and enjoy the profits of government, and they must have modern, and, if possible, magnificent, houses in which to enshrine their own importance. Foreigners who came to Italy on the Grand Tour—not to sit at the feet of learned professors, as of old, but to complete their social education—must be impressed by outward magnificence in order to hide, even though unconsciously, the decay within. Simplicity and dignity were not calculated in their estimation to do all this: as there is a lack of political or economic greatness about Italy during this period, so is there wanting any real intellectual originality. Consequently, in achieving the desired effect of splendour in architecture, they invented nothing really new, but attained their ends by pushing long-accepted forms to their logical decorative extreme. As was inevitable, all that had contributed to the heritage of Italian art in its classical aspects was turned to account, but the work of architects, painters and sculptors was endowed with new life. The scope of expression in architecture was broadened to a range hitherto unknown. In the design of public buildings, not less than in that of villas and farmhouses, as well as in the application of the principles of town-planning and garden arrangement, there is evidence of a revived intellectual force. Though this movement was aided by the local patriotism of writers, poets and scientists, it is in sharp contrast to the lack of real political independence throughout the country. It was, nevertheless, a time of ecstasy in design: men had reached a position whence they no longer viewed the antique with awe. There was an attitude of disinterestedness towards art which aimed at humanising pagan splendours, and buildings took on a quality of voluptuous artificiality well expressed by the term "Baroque,"\* which has been coined to

\* The term "Baroque" is applied to the free style of Renaissance design, which in Italy prevailed especially from about 1580 to 1750. It is not known when the term was first used, but by common consent it has been widely and loosely applied in all countries to all manner of late Renaissance buildings, which disregard strict classical precepts.

distinguish varied manifestations in many countries over a long period of time.

The Baroque is a large style ; it does not countenance anything petty, and in the full sunshine of Italy it is most convincing. Those who contributed to its development became obsessed with their power. They evolved their own ethics of composition, and brought the sun and the atmosphere into the conspiracy, endowing architecture with a sculptural interest and a plasticity which, without loss of appropriateness, recalls the art of painting.

Deliberately ignored, or till recent years condemned by most critics, it is now generally acknowledged that this Baroque outburst—which held undisputed supremacy in Italy throughout the seventeenth century—should be esteemed for its positive constructive progress, and not disparaged as a whole because caprice and licence disfigure the works of some of its more extreme exponents. If the tendency was to disregard traditional dispositions of plan and elevation in favour of a more plastic modelling of masses and a hitherto unknown exuberance of curved forms in every direction, the gain was often very real. An inexhaustible fount of invention was opened up when architects substituted geometrical complexity for simplicity, when something unexpected supplied that element of surprise which comes from a vivacious and not too severely restrained imagination. The Baroque architects realised this and revelled in a new-found freedom which, after all, only represented a natural development of Renaissance methods, although aggravated by revolt from the pedantry of the academically minded masters whose attitude towards architecture had brought about too formal a standardisation of design. Content to follow precedent when it served their purpose, in obedience to laws which remain constant, they sought to bring about a reconciliation of the "picturesque" with the classic ideal, to obtain dramatic effects by movement rather than by repose, and to rejoice in whole-hearted display rather than in studied reticence. There are abundant proofs that they achieved these ends throughout the length and breadth of Italy, and wherever their example spread in countries far beyond.

The seventeenth century saw most of this grandiose building activity, for, although it was a period of political and economic

decline, the real stagnation did not set in till the eighteenth century. Money that in the fifteenth century would have been used for inter-municipal wars or struggles between rival leaders of the *condottieri* was in the seventeenth century gathered into the coffers of princes and nobles and expended on the arts of peace. But by the end of the century Italy had overdrawn her account; the eighteenth century sees a rapid decline in building activity, because most of the Italian princes—though still maintaining a show of affluence—were in reality hovering on the verge of bankruptcy.

The Church also took its share in this architectural development. The Reformation in the sixteenth century had been paralleled within the Catholic Church by what is generally known as the Counter-Reformation, a double movement designed on the one hand to reform the Church itself from within, and on the other to use the enthusiasm and efficiency thus created to reconquer heretic Europe. Italy played its part in the movement, for, after all, Rome was the mother city of the Catholic Church. The Reformation may have decreased the revenues of the Papacy, but the Pope was still a sovereign, both morally and territorially; it may have decreased the extent of the Church's rule, but the Counter-Reformation in the late sixteenth and early seventeenth centuries succeeded within those narrower limits in increasing enormously its intensity, and Italy remained, as it were, the nucleus of this movement.

The new religious Orders that were founded usually looked to Rome as their headquarters, and there, as elsewhere in Italy, built large and impressive churches as visible evidence before the Papal eye of their own importance. A fresh enthusiasm for church building is manifest in seventeenth-century Italy as a result of this revival within the bosom of the Church. No religious body was more active in this direction, none gathered to themselves more material resources than did the Jesuits, who extended their building activities not merely over Italy, but throughout the whole of southern and central Europe.

In Rome itself the Pope was in a peculiar position. His spiritual duties had been notably emphasised by the reforming Popes of the sixteenth century, but more and more does his position as the temporal ruler of the Papal States tend to swamp his purely spiritual functions during the seventeenth and



THE CHURCH OF S. ANDREA DELLA VALLE, ROME.

*P. Olivieri and C. Rainaldi, Archts.*



THE CHURCH OF S. M. MAGGIORE, ROME. REAR FAÇADE.

*Carlo Rainaldi, Archt.*

eighteenth centuries. Nor can this be wondered at. The Pope, politically, had almost ceased to be of more importance in Europe than any other Italian princeling. He was therefore, in a sense, driven back upon himself and tended to seek a political outlet by magnifying his position as sovereign of his lands adjacent to Rome. He has his Court, his body of attendant nobles, he seeks to rival in splendour the lord of Naples or of Florence, for is he not spiritual head of the world as well as ruler of Rome? He is therefore open to precisely the same influences which we have already seen acting upon the purely temporal sovereigns of the Italian States, and Rome experienced the same outburst of building zeal, conveying a sense of overflowing energy and unlimited strength, as did Turin or Naples. The result is that the aspect of the Rome of to-day, were it not for the mass of building erected in recent times, would not be greatly different from that of the end of the seventeenth century. It was at this late period that the appearance of the ancient city was completely changed, and in a sense modernised, by the formation of many new streets, such as the Via Sistina, connecting the Esquiline Hill with the Pincian Hill, and by the provision of numerous open spaces, all of which afforded new sites and opportunities for making the most of fine vistas. The erection of obelisks and commemorative columns, as well as the re-construction of aqueducts and the setting up of fountains in public places, all helped to impart a new character to the ancient city. Amongst the fountains set up in the early part of the seventeenth century is the Acqua Paola, on the Gianicolo, which was carried out by Domenico Fontana (1543—1607) and his nephew, Carlo Maderno (1556—1629), on a sumptuous scale with columns obtained by the destruction of the ancient Temple of Minerva. These two architects seem to have had a hand in most of the building projects of the time in Rome, ecclesiastic no less than civic. Fontana is especially known for his work at the Vatican, at the Palazzo Quirinale, and for his rather tame exterior of the Lateran Palace and the ornate chapel in Santa Maria Maggiore, all carried out for Sixtus V.; Maderno—apart from his lengthening of the nave of St. Peter's—for his Palazzo Mattei and his remodelling of the Church of Sta. Susanna. The façade of this church, though carrying on the tradition of the two-storied type of the Church of the Gesù, heralded later developments by the substitution of detached



columns for three-quarter columns or flat pilasters—a most important innovation which opened the way for a flood of new applications. To Sixtus V. (1585—1590) and Paul V. (1605—1621) Rome owes many of its characteristic features, while many more are attributable to the later Popes, whose personal ambitions undoubtedly helped to make the seventeenth century a time of feverish building activity. The list of architects who were busily engaged on all manner of projects is a long one; some of them have been mentioned in the last chapter in connection with the completion of St. Peter's, but many others acquired fame for their largeness of vision and their grasp of the many-sided art they practised.

One of the most versatile exponents of methods which were almost revolutionary in the use they made of long accepted motives was Lorenzo Bernini, whose forecourt to St. Peter's (page 151) has established his reputation for all time. But this only represents one aspect of his varied powers. Son of a Florentine sculptor, who worked at Naples, his earliest impressions were obtained in a sculptor's workshop, and, combining the practice of architecture with that of sculpture, as many had done before him, he brought something of the facility with which he worked in the plastic arts into the joyous freedom of his architectural design and decoration. For reasons that have already been outlined, Rome was the centre of the new movement in its earliest phases, and Bernini was the central figure from whom it radiated. Equally distinguished in sculpture and in architecture, he carried out fine sculptured groups for Cardinal Borghese and Cardinal Barberini before the magnificent Scala Regia in the Vatican was entrusted to him by Pope Alexander VII. in 1663. He beautified the Piazza Navona, the Piazza di Spagna, and the Piazza Barberini with fountains which are essentially works of sculpture rather than architecture, but he was equally successful with his handling of vast palaces for noble families which, in several instances, had been begun by or were destined to be completed by other hands. Foremost amongst these are the Palazzo Barberini, begun by Maderno, the Palazzo Quirinale, where Flaminio Ponzio, D. Fontana and others had been previously engaged, and the Palazzo Chigi, also planned by Maderno and now known as the Palazzo Odescalchi, all built either for the Pontiff or for papal families. Bernini's influence was wide-

spread, and his reputation such that he was invited to Paris in 1665 by Louis XIV. to advise on the design of the East front of the Louvre ; little, however, resulted from this visit, although he was received with the highest honours, and it was chiefly in

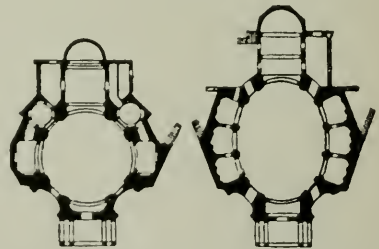


CHURCHES OF S. MARIA DI MONTE SANTO AND S. MARIA DEI MIRACOLI, ROME.

*C Rainaldi and L. Bernini, Archts.*

Rome that his activities were centred. Tombs and altar-pieces in many churches testify to his genius and his marvellous facility in displaying the human figure and devising rich decorative schemes in many-coloured marbles.

Throughout this period it frequently happened that more than one architect was engaged on many of the larger buildings before they were brought to completion, and this co-operation of different minds all animated by the same intentions of style often proved to be of advantage to the ultimate result. In this way Bernini came to be associated with several churches in Rome which he completed or remodelled. Amongst



CHURCH OF S. MARIA DEI  
MIRACOLI, ROME.

CHURCH OF S. MARIA DI  
MONTE SANTO, ROME.

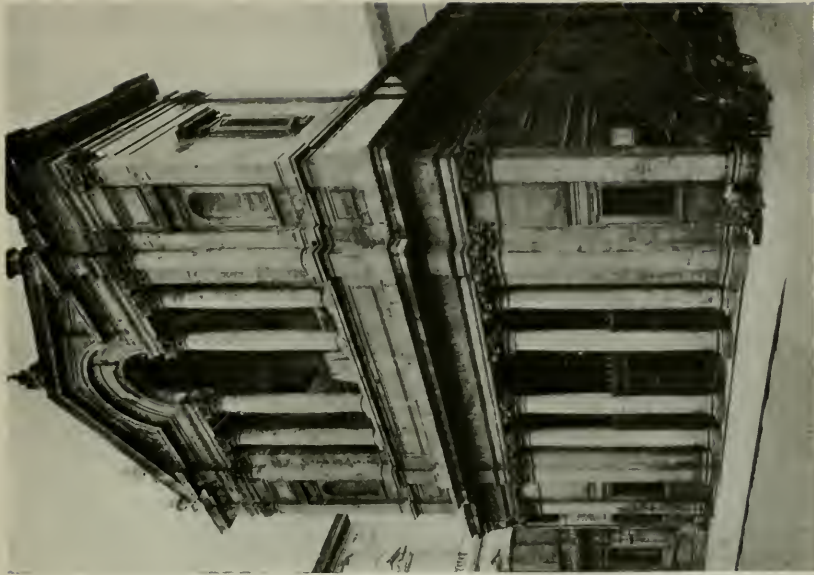
them none is better known than the Church of Santa Maria di

Monte Santo and its sister Church of Santa Maria dei Miracoli; these two small domed churches, of similar mass and outline but varied plan (page 246) and detail, had already been planned at the angle of the streets radiating from the Piazza del Popolo (page 246) by Carlo Rainaldi. About 1671 Bernini changed the design of their domes, made the lanterns lighter, and remodelled the interior of Santa Maria di Monte Santo. We detect in this grouping and studied silhouette the true spirit of the Baroque. Small as they are, these churches give a monumental character to the opening of the roads converging on the Piazza, and their masses contrast most effectively with the voids of the streets they separate.

Carlo Rainaldi (1611—1691), Pietro da Cortona and Francesco Borromini may be singled out as the most brilliant contemporaries of Bernini; but the last of this trio was a hated rival, the mention of whose name even now conjures up visions of fanciful designs which violate the canons of good taste. Rainaldi is remembered as the representative of a florid and rather heavy style which relied upon a wealth of rich and theatrical decoration, but his conception of town-planning was sound and influenced others besides those working in Rome. The requirement which he realised to be of primary importance was that a building should be considered in relation to its surroundings, and one of the most notable successes of the time was his placing of the two churches just mentioned at the approach to the Piazza del Popolo. But his works are not immune from many defects, which appear over and over again when his designs and those of his contemporaries are examined in detail. Broken pediments and pediments set one within another disfigure many a virile design, and are found on the façade of the Church of Santa Maria in Campitelli, one of his largest and best known ecclesiastical works. Rainaldi kept to his own style, and within his limitations was always consistent; he must not be considered as a great originator, but as an artist in whose work the character of the Roman Baroque asserts itself singularly well. His powers of design are seen to advantage in the façade he added to the Church of S. Andrea della Valle (Plate LXXVII.)—built by Pietro Olivieri about 1594—and he undoubtedly succeeded in his remodelling of that façade of the Basilican Church of Sta Maria Maggiore, which rises above an imposing flight of steps from the slope of the

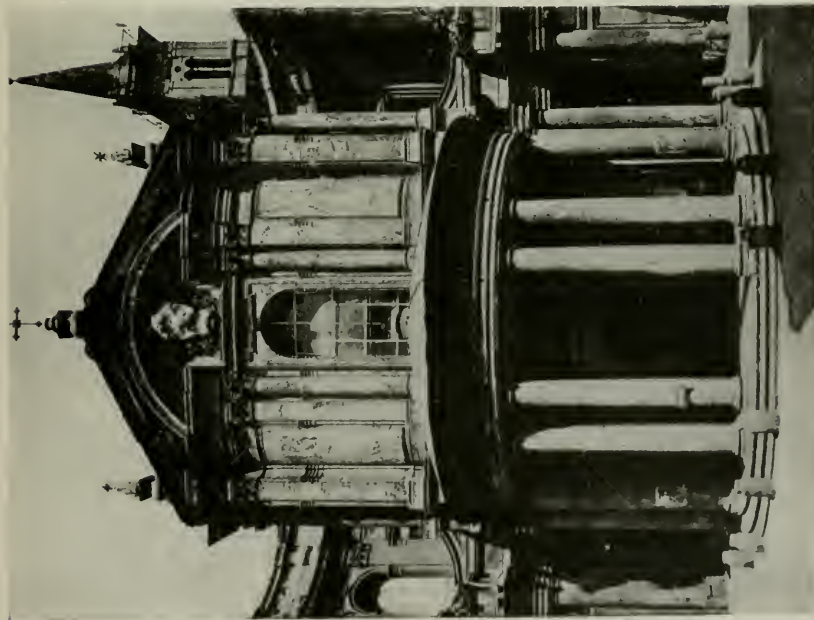
Esquiline Hill (Plate LXXVI.). This was carried out about 1673 and, with its central tribune and lofty attic storey, composes well with the domes over the chapels which had been previously erected.

One of the most striking figures of the seventeenth century was Pietro Berrettini, of Cortona, generally known as Pietro da Cortona (1596—1669). Architect and painter, he early gained a reputation for his fresco decorations, but it is as a clever and imaginative constructor that he is best known to-day. Compared with Bernini, whose attitude towards architecture is always that of a sculptor, and Borromini, whose inexhaustible fount of invention sometimes led to extravagances too fantastic to be perpetuated in stone, Pietro da Cortona is the artist who knew how to balance to a nicety the two opposite tendencies of the Roman school. The restoration of the Church of Santa Maria della Pace gave him his opportunity, and about 1656 he was engaged there on decorating the interior in modelled stucco and colour and preparing to rebuild the façade. Eventually he erected an entirely new front, two storeys in height, the lower storey preceded for its whole width by a very graceful porch consisting of coupled columns of the Doric order disposed on a semicircular plan and supporting an unbroken entablature (Plate LXXVII.). Nothing could be more restrained and satisfying than this lower storey, which might, to all appearances, have been designed in the preceding century, but the two concave wings, set back on plan and in strong contrast to the convexity of the central part, produce a play of line which speaks of such reliance upon curved surfaces as was peculiar to the age which produced it. The same complexity of plan and contrast of surface is seen in the upper storey, where convex forms terminate in rounded corners, and pediments are set one within the other in riotous confusion. With all its faults, it is a delightful composition, and had the open space in front of the church been formed as designed by the architect this front would have gained immeasurably in effect from such a setting. His Church of Santa Maria in Via Lata approaches almost to an ideal of classic correctness in comparison with the majority of church façades designed about the middle of the seventeenth century. This façade (Plate LXXVII.) is also two storeys in height, but no curved lines bring relief to the plan. The lower storey might have been inspired by the classical lines of the Roman Pantheon,



FAÇADE OF THE CHURCH OF STA. MARIA  
IN VIA LATA, ROME.

*Pietro da Cortona, Archt.*



FAÇADE OF THE CHURCH OF STA. MARIA  
DELLA PACE, ROME.

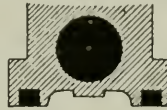
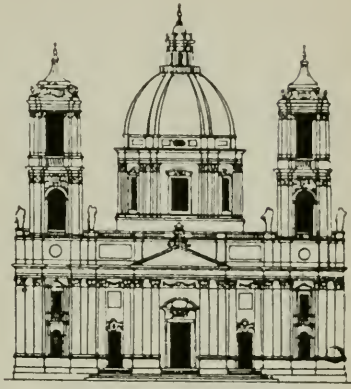
while the upper storey suggests familiarity with ancient monuments and especially with the Palace of Diocletian at Spalato, where the whole entablature was bent round in arch form almost exactly as reproduced over the central space of this façade. Pietro da Cortona also designed the admirable little dome



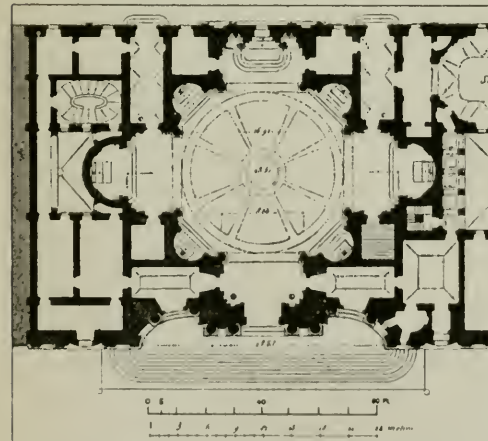
THE PIAZZA NAVONA, ROME, SHOWING THE CHURCH OF STA. AGNESE.

over the Church of S. Carlo al Corso, the treatment of each of the eight sides of the drum externally recalling the lower storey of Santa Maria in Via Lata. With all his love of rich complexity and varied contours, Cortona sometimes adopted an attitude quite remote from that predominating in his time. His buildings never make one conscious of a forced seeking for effect, of a desire to arrest the eye with extravagant novelties or with exuberant richness of materials, and he achieves a harmonious equilibrium through a skilful blending of parts. A like tribute can hardly be paid to Borromini, whose art, however, has been too freely depised and whose name has too long been synonymous with depraved taste. It is only within recent years that his "sublime talents" have been recognised. Born at Bissone on Lake Lugano, in 1599, his early years were spent in the workshop of a master stone-worker, through whose

influence he was engaged by Maderno, then busy on the extension of St. Peter's. His *début* as an architect soon followed. If the Baroque has been anathematised as the most "immoral" of the styles, it is largely owing to the excesses of Borromini, of whom it has been said that "he seems to have gone by contraries; and to give truth the appearance of fiction, and the converse, seems to have been his greatest delight. Thus, for example, to a part or ornament naturally weak he would assign the office of supporting some great weight, while to one actually capable of receiving a great load he would assign no office whatever." That he was often illogical and always contemptuous of rules and precedent must be allowed, and in the Church of S. Carlo alle Quattro Fontane, Rome, the façade of



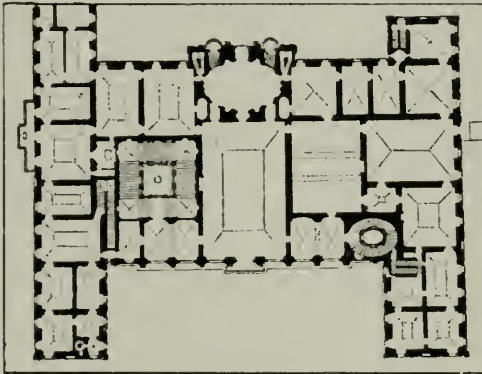
THE CHURCH OF STA. AGNESE, ROME. PLAN AND PRINCIPAL ELEVATION.  
*Rainaldi and Borromini, Archts.*



PLAN OF THE CHURCH OF STA. AGNESE, ROME.  
*Rainaldi and Borromini, Archts.*

which was not completed till about 1667, he reached the limit of his passion for sinuous curves and unconvincing display. But Borromini should not be judged solely by this and other travesties of good taste which he certainly perpetrated. He had already shown his strength in the singularly fine

Church of Sta. Agnese, in the Piazza Navona (page 250). Originally laid out for Pope Innocent X. by Girolamo Rainaldi and his son Carlo, this piazza was chosen for the site of one of those grandiose churches which should show to the world that the overthrow of Catholicism in many countries of Europe had not robbed it of either its economic power or its moral empire. In 1653 Borromini took over the construction of this church—then being erected at the expense of the Pamphily family—and demolished much that had been set up by the two Rainaldis. His many shortcomings are forgotten in contemplation of this façade, with its low recessed front and well-disposed flanking bell towers, which group so well with the central dome (page 250). The recessed and curved façade was



THE PALAZZO BARBERINI, ROME.  
PLAN OF PRINCIPAL FLOOR.  
*Maderno, Bernini and Borromini, Archts.*

one of those innovations which proclaim a new spirit in church design, and the manner of its introduction here, in strong contrast with the façades of the palazzi on either side, is as successful as anything of its kind in Rome. The plan of this church (page 251) is also very interesting: it shows the ultimate

development of the Greek cross type, which gives a large unbroken central area, required for congregational use, and recessed chapels, which had come to be preferred to long processional aisles. The obvious form of covering for this type of plan, moreover, is the dome, and it was in the full, generous curves of a commanding dome surmounted by a graceful lantern that the seventeenth-century Italian architects found satisfaction more than in any other single feature.

Borromini also showed his strength in the additions he made to the Palazzo Barberini, where he carried out part of the rear elevation and terraces to a princely dwelling which had given Maderno and Bernini the opportunity to plan on a fine scale



and to erect one of those vast palaces, with spacious cortile, magnificent staircases and suites of gorgeous apartments, which exhibit such real advance in the art of planning (page 252). These sumptuous interiors were often contained within comparatively severe exteriors, for many of the Roman palaces of



THE PALAZZO MADAMA (NOW DEL SENATO), ROME.

*P. Marucelli, Archt.*

this period make no such attempt at external display as was looked upon as indispensable in the case of churches. But their mass never fails to impress: ornament may be confined to elaborating doorways and window openings, where, indeed, it is often applied with too lavish a hand, but the persistence of the strongly profiled crowning cornice is as marked as the reliance upon an astylar treatment which was traditional in Rome. As an example of a palace façade avoiding many of the defects which are too often apparent and embodying some of the strongest characteristics of the age, none better than the Palazzo Madama can be chosen. This was designed by Paolo Marucelli about 1642, and it perpetuates the type of the earlier Roman façade with just that careful attention to main



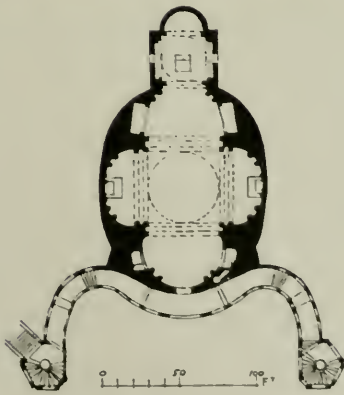
CORTILE OF THE PALAZZO MARINO, MILAN.

*Galeazzo Alessi, Archt.*



CORTILE OF THE PALAZZO BORGHESE, ROME.

*Martino Lunghi the Elder and Flaminio Poncio, Archts.*



PLAN AND VIEW OF THE CHURCH OF THE MADONNA  
DI S. LUCA, NEAR BOLOGNA.

*Carlo Dotti, Archt.*

disposition but over-elaboration of detail which differentiates these later designs from their forerunners. It was not enough that every window opening should be framed in, but curiously shaped brackets emerge from pilasters wherever they occur: the doorway with balcony and trophy-crowned window over



SAN SEBASTIANO, VIA APPIA, ROME.

*Flaminio Ponzio, Archt.*

it marks the centre sufficiently, and the crowning frieze of windows set within fancifully shaped frames gives such a rich decorative effect as could be easily obtained by a free use of rather coarse detail. But he would be a purist indeed who could not appreciate the splendid vitality inherent in such a design as this. Rhythm is maintained and a joyous freedom from restraint clearly expressed, but here, as in the greater number of Baroque buildings of all kinds and in all positions, it is useless to look for repose apart from the broad unity of the scheme as a whole. No matter how exuberant the detail may be, no matter how lacking these architects may have been in appreciation of the value of plain surface, they always ensured that the climax should be attained. And this is a crucial test of good composition all the world over.

The passion for adornment by means of reiterated architectural features, curved lines and restless statuary—with

added polychromatic decoration, inlays and overlays internally—has been responsible for most of the harsh criticisms that have been levelled against the buildings with which we are concerned in this Chapter; but the boldness of construction and fertility of imagination which signalise so many of them, not only in Rome, but wherever activity was pronounced, point to a triumphant success on the part of their designers, who knew, at least, how to make their works vibrate with life. The cortile of many a palace shows this even more convincingly than the façade. Coupled columns, widely spaced, as in Alessi's Palazzo Marino, Milan, built about 1558 (Plate LXXVIII.), or spaced close together, as in Martino Lunghi the Elder's fine Palazzo Borghese, Rome, begun in 1590 and finished by Flaminio Ponzio (Plate LXXVIII.), were generally favoured, and in this duplication of supporting members is reflected the generous prodigality which differentiates these designs from their prototypes. Some of these cortiles are over-decorated with panels, garlands and consoles; others are almost devoid of ornament: but in the general principles which govern their design they are similar and far removed from the austere simplicity of the earlier examples. A very successful instance of the use of coupled columns in façade design resulted from the re-construction of the Basilica of San Sebastiano, on the Appian Way, by the same Milanese architect, Flaminio Ponzio (1570—1620). This little brick façade, built about 1612 (page 256), not less than the cortiles in the great palaces, is typical of the period in departing from the Roman Colosseum type of pier with attached column so prevalent in the preceding century. Invariably a reliance upon structural form brought out some of the finest qualities of the seventeenth-century designers, and goes far to redeem them from the charge that they could express themselves only in restless unrestraint and profusion of ornament.

In church design, as apart from façade design, this power of giving vital emphasis to structural form and of piling up well-considered compositions often brought about inspiring results which owe next to nothing to adventitious ornament. The ubiquitous dome exercised a commanding and restraining influence, helped by the tendency to eliminate aisles and to provide large central areas for congregational use. The churches built on new foundations throughout this late period show a wonderful variety of plan and a healthy reliance upon pure

form. The ellipse more often than the circle governs the setting-out of the whole structure, and rare skill was needed to handle its difficult curves. Rome can show many examples, but the best were reserved for commanding sites in the open country. On the outskirts of Bologna, about 1730, Carlo Dotti set up the Church of the Madonna di S. Luca (Plate LXXIX.), which in its play of line and clever welding together of varied plan forms is a monument to the virility of its designer. And it owes nothing to elaboration of detail. By such a standard can the Baroque be measured and furthermore be distinguished from the pernicious Rococo,\* which invariably overstepped the bounds of good taste, so that it produced nothing of permanent value—unless it be claimed that its use in garden architecture is legitimate. And this aspect of the later Renaissance in Italy is so vital that it must not be overlooked, even in this brief survey of its manifestations. The art of garden craft is many-sided; it had not long been practised in and around Rome when such adepts as Pirro Ligorio, Giacomo della Porta and Fontana turned their attention to villa and garden architecture. The unique attraction of the Italian garden is due to the magic touch of a score of imaginative architects who felt that a formal arrangement carried out with untrammelled display of appropriate ornament and sculpture was the only way to contrast and at the same time to harmonise with the beauty of a natural setting. At Tivoli in the Villa d'Este (frontispiece), at Frascati in the Villa Aldobrandini, and the Villa Falconieri (Plate LXXX.), at Rome in the Villa Borghese, and in innumerable gardens of less fame, the Baroque and the Rococo meet on equal terms: licence which would be unpardonable under other conditions is captivating when subdued by the forces of Nature. Running water was never turned to better use for man's pleasure than when it was tossed from cascade to cascade and thrown high from dainty fountains: garden houses, terraces, balustrades and steps never cast half the spell they cast in an Italian garden. But they are inextricably related to the villas for which they provide the setting. The Italian villa, usually

\* This term seems to have been first applied early in the nineteenth century to the excessively florid and often meretricious decoration, of French origin, in which shell (Fr. *Rocaille*) and scroll work abound. It is applied especially to buildings and objects having the characteristics of Louis XV. workmanship, but the style must not be confused with the Baroque. It appeared sporadically in many countries, but fortunately never obtained a firm foothold in England.



CASCADE IN THE GARDENS OF THE VILLA  
ALDOBRANDINI, FRASCATI.

*Giacomo della Porta, Archt.*



THE VILLA FALCONIERI, FRASCATI.  
CANCELLO DEI LEONI.



THE FONTANA DI TREVÌ, ROME.



situated on a hillside site, came to be one of the most characteristic creations of late Renaissance times. A summer residence for the Pontiff was a theme which had long previously been worked upon with real understanding of the essential difficulties of the problem to be solved: the classic spirit, more freely interpreted, still imbues the later villas built for noble families



VILLAS AND GARDEN AT BAGNAIA, NEAR VITERBO.

not only in the country, but in Rome itself: such are the Villa Medici\* (1574), by Annibale Lippi, the Villa Borghese (1616), by Vasanzio, and the Villa Doria-Pamphili, designed by Algardi at the instance of Prince Camillo Pamphili in the middle of the seventeenth century. These are but representative of a group of magnificent villas, each with its formal garden, far more ambitious than the homely villas scattered over the countryside on the outskirts of a hundred towns. Of these the villa at Bagnaia, outside Viterbo, is a typical example.

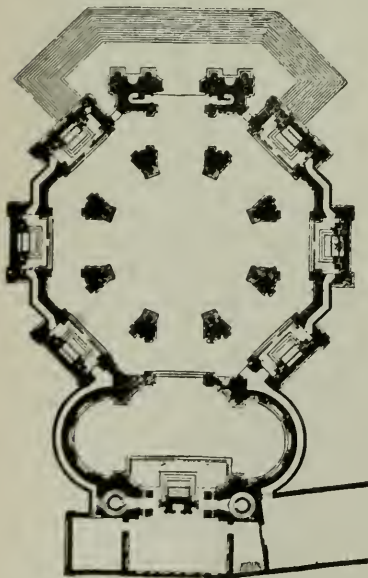
If the Baroque is supreme in the garden, it is not less so in the theatre, the two provinces which legitimately permit of the utmost liberty in design. The conceptions of Ferdinando (1657—1742),

\* Since 1803 the habitat in Italy of the French Academy of Art, founded by Louis XIV.

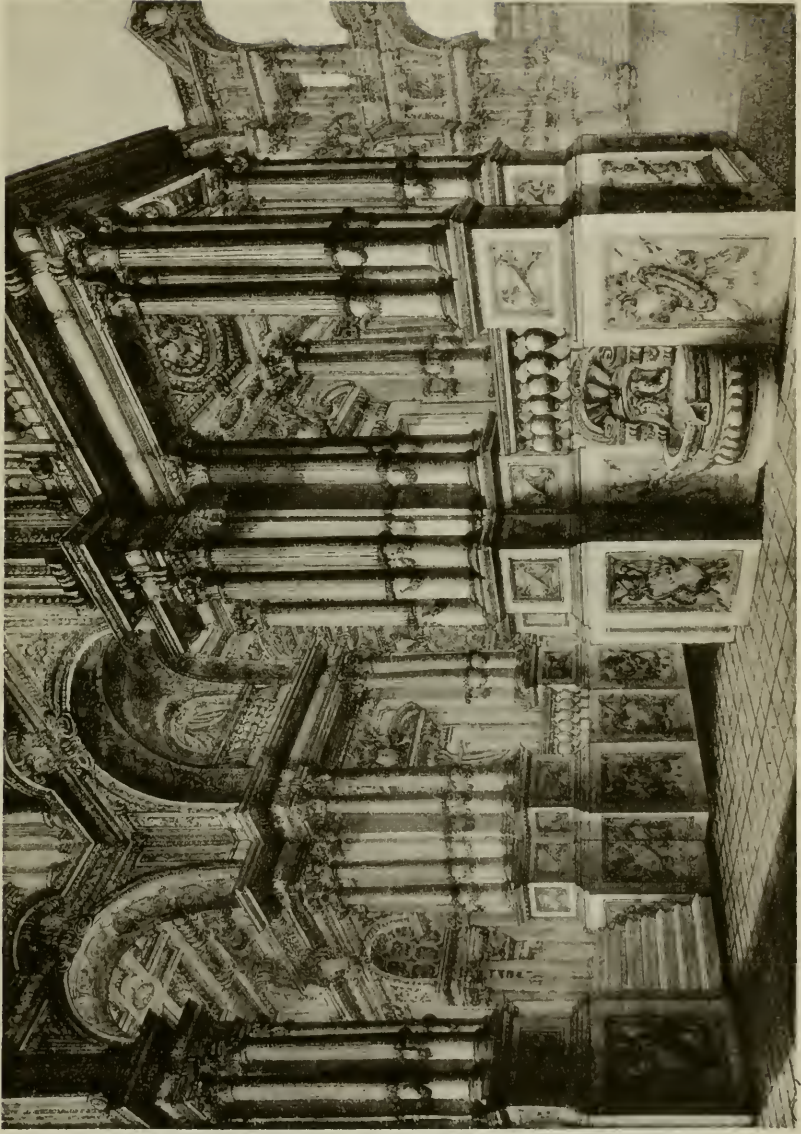
and Guiseppe Bibbiena (1696—1756) (Plate LXXXII.), and of Giovanni Piranesi (1720—1758), the most adroit of all theatrical artists and perspectivists, are not more imaginative than some of the wonderful schemes of villa and garden architecture that were actually realised. But the Baroque could equally satisfy the conditions of monumental and permanent art. These garden fountains and dramatic scenes were playthings compared with the monumental fountains which were set up in the public places of Rome, beginning with the Fontana dell' Acqua Felice (1585) and eventually culminating in the Fontana di Trevi, the most magnificent of all (Plate LXXXI.). Although not completed till 1762, it is generally acknowledged that the main lines were taken from one of Bernini's sketches, the execution devolving upon Niccolò Salvi (1699—1751), or, as some authorities assert, upon Ferdinando Fuga (1699—1780), the uninspired architect of the existing entrance façade of the basilican Church of Santa Maria Maggiore. Thus does Bernini's fertile brain impress itself upon the Roman Baroque, even to the last, in this its crowning monument.

The one centre in Italy where every phase of the Renaissance can be studied to the best advantage is Venice: to some extent

this may be due to the fact that Venice was alone among the important states in retaining its Republican constitution, although it had become a close and restricted oligarchy. The state was essentially a commercial one, governed by merchant families for their own advantage, and consequently a very considerable body of people had money enough to spend on building and decoration. The aspect of Venice to-day, as of most Italian cities, owes much to the creative genius of the seventeenth century, for two of her most conspicuous landmarks date from this late period, and several other contributions were



PLAN OF SANTA MARIA DELLA SALUTE, VENICE.  
*Longhena, Archt.*  
 Scale  $\frac{1}{4}$ th of an inch to ten feet.



COMPOSITION BY GIUSEPPE BIBBIENA.

From an original drawing in the possession of Arthur Stratton.





THE CHURCH OF SANTA MARIA DELLA SALUTE, VENICE.

Baldassare Longhena, Archt.



made to an already supremely interesting series of buildings which reflect the course of the Renaissance under conditions unparalleled elsewhere. The Church of Santa Maria della Salute is undoubtedly the most satisfactory of these. It was designed by Baldassare Longhena, and—although projected about 1631 in token of the cessation of the plague which had ravaged the



INTERIOR OF THE CHURCH OF THE SALUTE, VENICE.

*Longhena, Archt.*

city during the preceding years—was not completed till 1682. Its exterior (Plate LXXXIII.) is the delight of painters and a familiar object in most presentations of the glorious sea-gate to the “Queen of the Adriatic.” Architecturally few churches of similar extent in any age can rival it. The composition is mainly pyramidal, buttressed by the dome over the sanctuary and the twin campanili; and the way in which the eye is led up—from the irregular shape of the plan to the octagonal drum of the main dome by the boldly shaped scroll-brackets, and from the octagon to the sweep of the dome—shows consummate skill on the part of the designer, no less than a due appreciation of studied silhouette worthy of its unique site. The stepped

approach from the water's edge to the principal entrance is also effective, and the plan (page 262) excels in its nice adjustment of varied forms, the one defect inherent in this type of plan, being that the opening to the sanctuary is restricted to the width of a normal bay of the internal octagon. Longhena here gave another solution of the problem of carrying the main



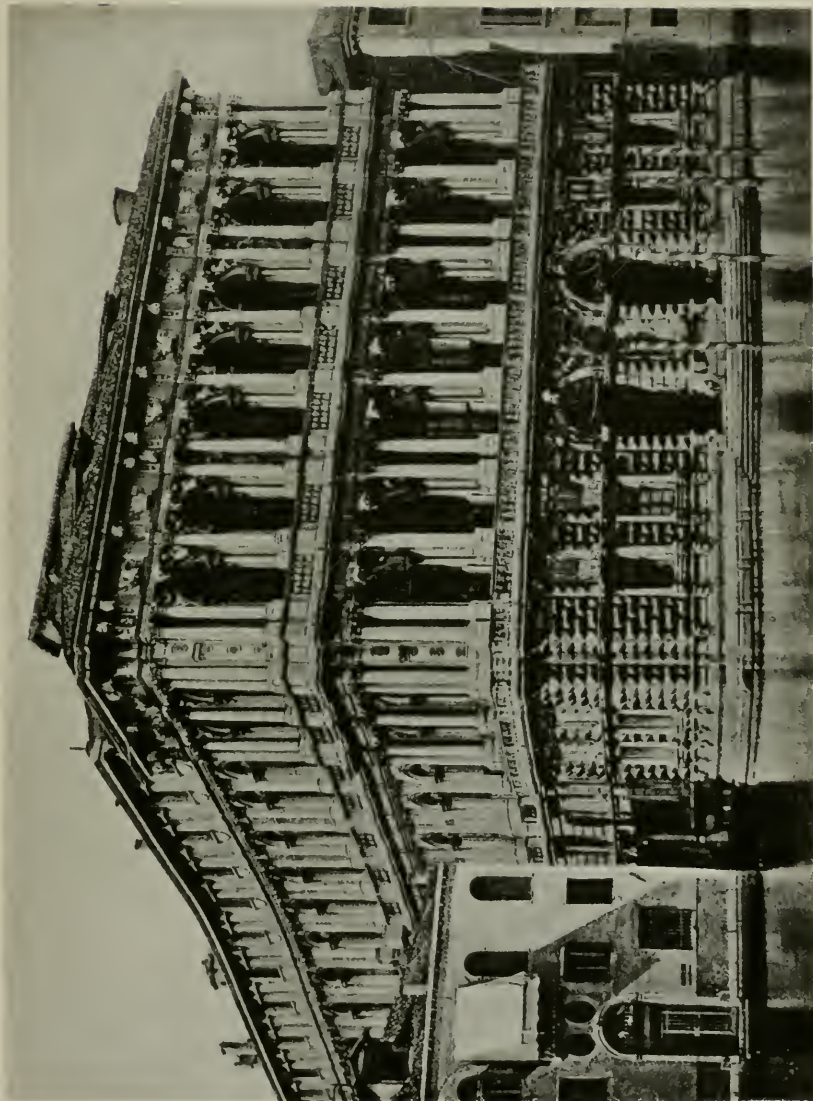
THE DOGANA DEL MARE, VENICE.

*Giuseppe Benoni, Archt.*

order round an octagonal interior, and where Giuliano Sangallo had used coupled pilasters (page 55), and Bramante had bent a single pilaster (Plate XXVII.), he boldly placed a three-quarter Corinthian column, raised on a pedestal to afford the requisite height for the arches spanning the openings and to disconnect the main order from the secondary pilaster order. But the use of the Corinthian pilaster beneath the impost is questionable, for reasons already stated in connection with Palladio's Church of the Redentore: here the constructive importance of the wall demands the employment of two pilasters, and this has the additional disadvantage of seeming to cut the wall into slices.

Serving as a foil to the splendid profligacy of the exterior of the Salute, and seen in conjunction with it from many points





THE PALAZZO PESARO, VENICE.

*Baldassare Longhena, Archt.*

of view, is the neighbouring Dogana del Mare, or sea-Customs house, which Giuseppe Benoni erected about the time that the church was nearing completion. One storey in height only, with a single row of semi-circular-headed openings and no evidence whatever of a roof, this little building (page 264) is made prominent by its square tower in two stages, crowned



CHURCH OF S. M. DEI GESUITI, VENICE. DETAIL OF INTERIOR, SHOWING DAMASK PATTERNS IN MARBLE.

by a pedestal and a metal globe sustained by two Atlases and bearing a gilded figure of Fortune, which, appropriately enough, turns with the wind. At the base of the tower three porticoes of slight projection, with banded Doric columns, make an effective angle treatment, marking this extreme point as the entrance to the Grand Canal: in the studied dis-

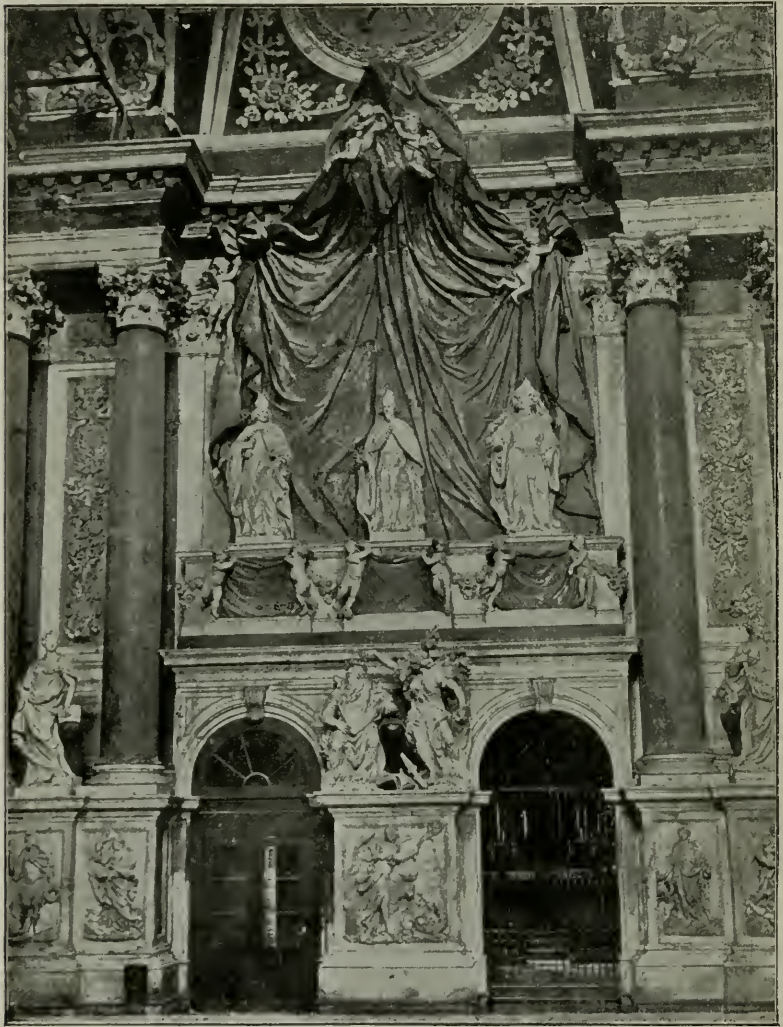
position of openings and the severe gravity of the design as a whole the architect has achieved a noteworthy success, and he deserves full credit for visualising the effect of his design in relation to its peculiar environment.

None of the other buildings erected in Venice at this period can claim to possess such distinction as these two, and some of the churches are remarkable solely for their excessive ornamentation both inside and outside. Richly coloured marbles were used in reckless profusion, as in the Church of Santa Maria dei Gesuiti, where a damask pattern in marble covers not only the walls, but also the shafts of some of the columns. The actual craftsmanship may be beyond reproach, but nothing can atone for the lack of contrast and repose which robs such an

interior of the effect it was intended to produce. Monuments, too, with the human figure introduced as so much statuary, reflect the love of ostentation which mars much of the Venetian architecture of this period: some of those set up in earlier churches are quite remarkable for their display of bombastic pomp, but none more so than the monument of the Doge Valier (page 268), placed in the Gothic Church of San Giovanni e Paolo about the year 1700. The treatment of the pedestals is peculiar, and was possibly suggested by the side of Palladio's Palazzo del Consiglio at Vicenza (Plate LXXV.), where statuary is introduced between the columns in much the same manner as is seen here: the cornice of the pedestals also forms the impost of the arches, recalling another of Palladio's works (page 211). This grandiose monument is an example of a decadent but prevailing fashion of using marble in imitation of silk or cloth wherever such material can by any possibility be supposed to be displayed, as in the great curtain behind the three worthies, suspended by cherubs in mid-air, and also the smaller coverings of the pedestals on which the chief figures stand.

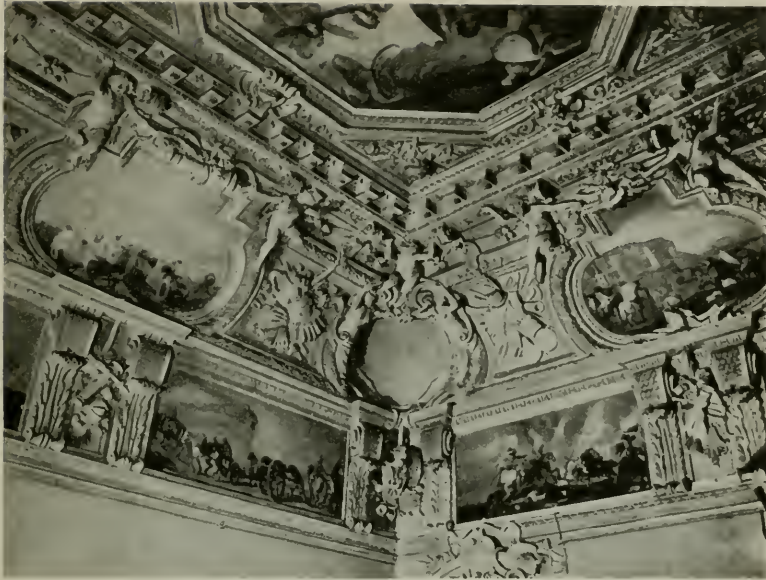
The temptation to depart in essentials from the established type of palace façade was fortunately resisted in Venice: it may be that the perpetuation of long horizontal lines and balconies running the length of unbroken fronts was largely due to the presence of canals instead of streets and to the beauty of reflections in the water from which they rise. The final development of the Venetian domestic Renaissance can be best seen in the Palazzi Pesaro and Rezzonico. Both of them are founded on Sansovino's Palazzo Cornaro della Ca' Grande, and both were designed by Longhena after the middle of the seventeenth century. The Palazzo Pesaro (Plate LXXXIV.) in general disposition is pleasing, but it is spoiled by excess of coarse detail, which, we are constantly reminded, was the besetting sin of the time. The restlessness which characterises the whole, in spite of its sober proportions, is due mainly to the sculptured figures, which appear in spasmodic action, but is also increased by the broken cornice over each column and even more by the too boldly projecting, diamond-like rustication. The lower storey of the Palazzo Rezzonico is stronger and suggestive of Sanmicheli's methods rather than of Sansovino's, but in both palaces the treatment of the angles is an exaggeration of Sansovino's oddity in the handling of this vital part of a façade. Instead of aiming

at strength and simplicity where they are most needed, the architects of this period were prone to seize upon the weaknesses and excrescences of the earlier masters and to develop them



MONUMENT TO DOGE VALIER IN THE CHURCH OF SAN GIOVANNI E PAOLO, VENICE.

into points of interest or even to raise them to the dignity of features of design. But this palace contains decorations from the brush of that inspired decorative artist Giovan Battista Tiepolo (1696—1770), which in a measure atone for the defects



THE SALA DELLA GUERRA.

*Francesco and Pompeo Bianchi, Archts.*



THE SALA VERDI.

*Andrea Casella, Archt.*

PAINTED CEILINGS AND COVES WITH STUCCO DECORATIONS, IN THE CASTELLO  
DEL VALENTINO, TURIN.

of the architecture. Tiepolo also decorated the interiors of the Villa Valmarana, near Vicenza, and Sanmicheli's Palazzo Canossa at Verona. It was natural that painted decoration and modelled stucco work should be carried to the limit of riotous display during the Baroque period. A style which rejoiced in exciting structural diversions would inevitably find outlet for its exuberance in imaginative decorative schemes inside churches, palaces, villas, casinos, and wherever the desire for pageantry and entertainment demanded satisfaction. The constant use of the human figure, giving a sense of life and movement, is characteristic of the style, and especially its use as a support, rather than the Order, which was generally neglected in favour of carytides and elaborately modelled brackets or consoles. As externally, so internally, broad effects were obtained, often by the use of coarsened detail. This was a small sacrifice to make in the view of artists who knew how to obtain rhythm with a stimulating sense of gaiety and surprise, and above all unity, culminating in a well-considered climax. Curved ceilings and vaulted coverings in great variety were preferred to flat ceilings, but flat ceilings with deep coves in which reversed and broken curves could be freely introduced offered wide scope for decorative treatment (Plate LXXXV.). The vaulted ceilings of Italian seventeenth-century palaces are often gorgeous with their



BRONZE ALTAR RAIL IN THE CHURCH OF SANTI MARTIRI, TURIN.

*Pelligrino Tibaldi, Archt.*

paintings of architectural compositions in perspective, many of which open out to expanses of sky wherein float heroes and goddesses depicting mythological scenes. Upon chimney-pieces and doorways, placed on axial lines, much care was expended and the necessary emphasis obtained by means of elaborate pediments, cartouches and cornices. Vestibules, staircase-halls and loggias were considered in relation to adjacent rooms, so that harmony reigns between the various parts of the interior of a building. The scale was large, and, as seen in the suites of rooms in many palaces at Rome, Venice, Milan, Genoa, Turin, Naples and elsewhere, it is evident that the conception of a decorative scheme was the main consideration rather than its execution in rare materials and refined detail. In fact, painted ornament and representations of architectural forms are mingled with painted imitations of marbles and other precious materials, and gilded stucco, figured damasks and framed mirrors abound. The innate feeling for interior decoration inherited by the Italian artists of the seventeenth century is reflected in the decorative work carried out in many countries, while the more refined standard attained later with the reversion to Greek forms gave the key-note to the Louis Seize period of French art.

In the seventeenth century the conditions prevailing in Piedmont differed so essentially from those peculiar to Venetia that a marked change in expression is seen directly we turn to the capital city of that northern province. Piedmont was the only State which seemed to profit from every disturbance of Italian peace, for her competent rulers always contrived to emerge on the winning side. Turin was the capital and became an exceedingly flourishing centre: although an ancient city, it was not till the sixteenth century that real activity was shown there in the realms of Renaissance architecture, and by that time the pristine vigour of the movement had been spent. It is unique amongst Italian cities in possessing a wealth of late Renaissance work, but practically nothing to recall the earlier phases. Seeing that the Dukes of Savoy who ruled Piedmont resided there intermittently after 1418, this is rather remarkable, but, as it was the scene of so much conflict and such repeated occupations by the French, it was not until the latter half of the seventeenth century that building enterprise on a large scale could be seriously undertaken. Of the numerous architects,

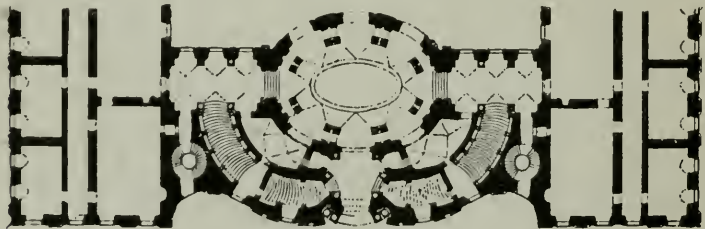
including Pellegrino Tibaldi, of Bologna, who were then given opportunity to transform the character of the inner town, two, in particular, stand out by reason of the variety of their works and their strong individuality. These were Guarino Guarini



PALAZZO CARIGNANO, TURIN.

*G. Guarini, Archt.*

and Filippo Juvara, two architects of undoubted genius, but with such strong inclinations towards design in the manner of Borromini that they may be looked upon as disciples of this erratic Roman master. Both were attracted to Turin, and both found employment in the service of the House of Savoy. Guarini (b. at Modena 1624—d. at Milan 1683) was a Theatine



0 10 20 30 40 50 60 70

PART PLAN OF THE PALAZZO CARIGNANO, TURIN.

*G. Guarini, Archt.*





CHURCH AND CONVENT OF "SUPERGA," TURIN.

F. Juvara, Archt.

monk, and for his Order he built the Church of S. Lorenzo, with its florid interior: his ecclesiastical works at Turin include the no less remarkable domed chapel of the Sudario in the cathedral, but he is chiefly remembered for his Palazzo Carignano, built about 1680 for Prince Philibert of Savoy, with its spirited brick façade (page 272).



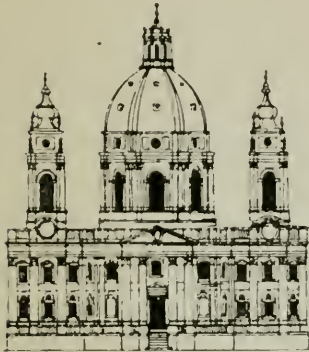
STAIRCASE IN THE PALAZZO MADAMA, TURIN.

*Juvara, Archt.*

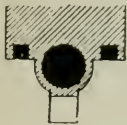
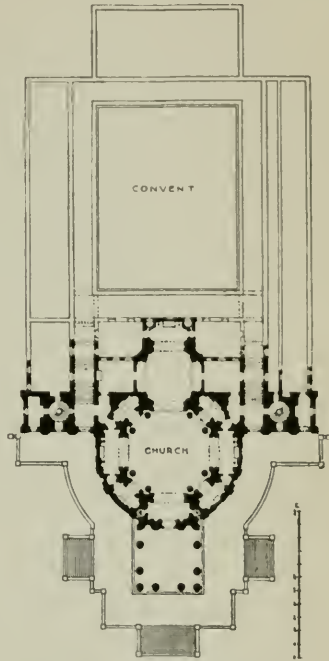
The plan of this immense palace is distinguished by the introduction of a large vaulted elliptical entrance hall, which justifies itself internally, but externally proclaims the restless mind of its designer and led to the daring curvature of the central part of the façade where the pilaster orders, entablatures and cornices of the wings follow their sinuous course. Guarini had the courage of his convictions, and, if judged by the standard of taste

accepted in his time, scored a success with this design, but he was eclipsed by Juvara (b. at Messina 1685—d. at Madrid 1736), whose chief works were carried out at Turin for Vittore Amadeo II. of Savoy. For Maria, widow of Charles Emmanuel II. ("Madama Reale"), he remodelled about 1718 the mediæval castle—known henceforth as the Palazzo Madama—memorable for the fine façade towards the Via Garibaldi and for the elegant staircase which is in itself a monument to his skill. But this palazzo and his other numerous achievements in

Turin are insignificant in comparison with the commanding mass of the Church and convent of "Superga," which overlooks the city, erected from his design between 1716 and 1731. Finely composed (Plate LXXXVI.), with a dome rising to a height of 245 feet, preceded by a deep projecting portico and flanked by well-considered bell towers, the plan given here



ELEVATION OF THE CHURCH.



THE CHURCH AND CONVENT OF "SUPERGA," TURIN. PLANS AND ELEVATION,  
*Filippo Juvara, Archt.*

shows how the central circular mass resolves itself into an octagonal area internally, reminiscent of that other votive church which had been raised in Venice by Longhena (page 262). But a comparison of the two churches brings out the controlling influence of environment, which never failed to inspire these late Renaissance architects and led them with unerring instinct to handle their masses so convincingly that lapses in the matter of detail sink into insignificance in contemplation of the whole. The playfulness of the bell towers serves to enhance the effect of the central dome, and the



VIEW OF THE SANTUARIO OF THE MADONNA DI VICO, NEAR SAVONA.

*A. Vitozzi and F. Gallo, Architects*

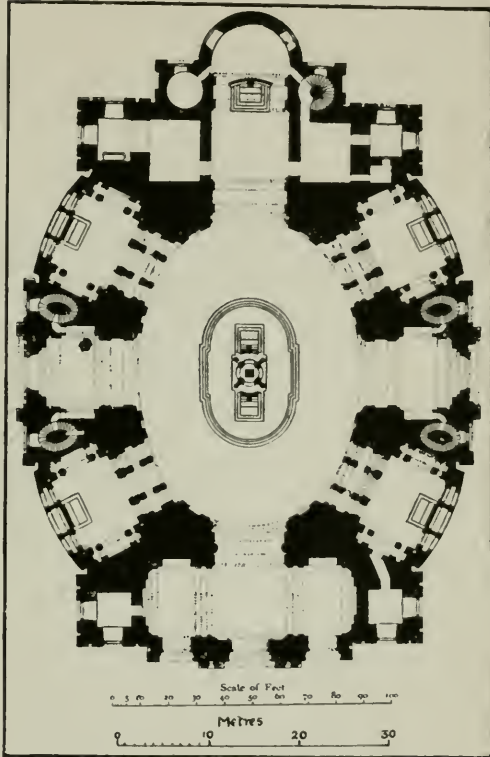
“Superga” must be numbered amongst the triumphs of the early eighteenth-century architecture of Italy.

An even more remarkable domed church, very little known but strikingly effective both internally and externally,

owes its inception to the House of Savoy, whose Pantheon it was intended to be. This is known as the Santuario of the

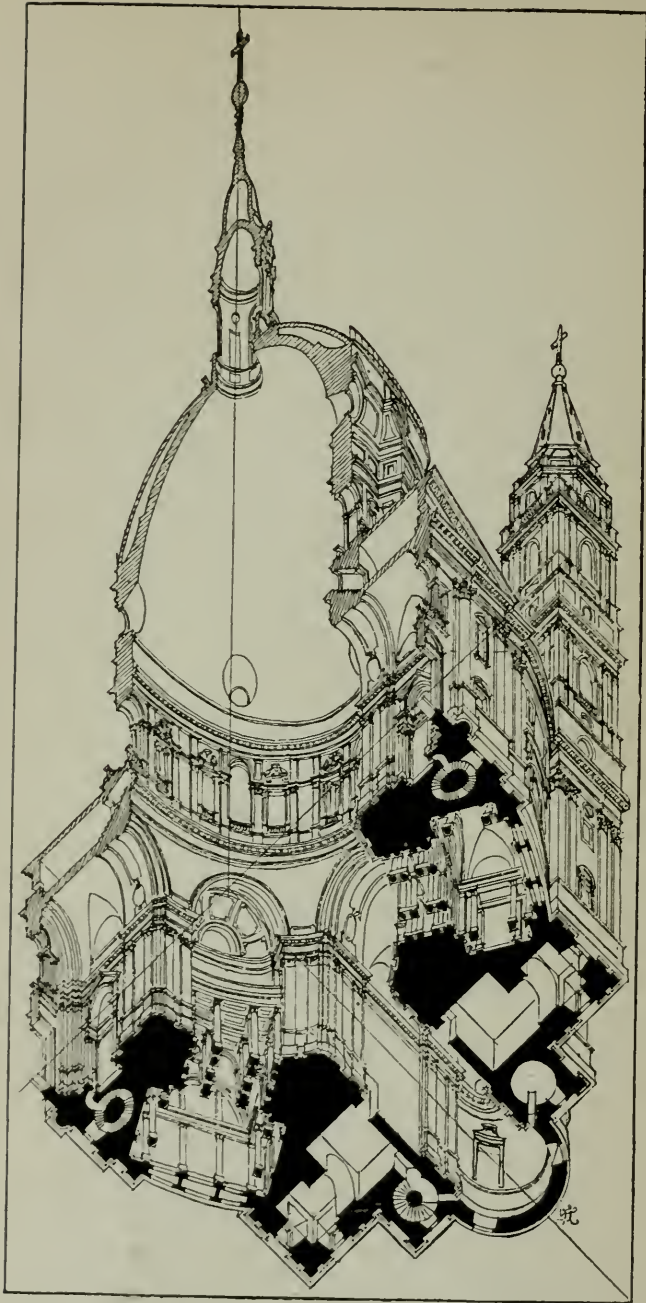
Madonna di Vico, situated at the bottom of a narrow valley near Savona, and was initiated by Charles Emmanuel I., about 1590. His architect was Ascanio Vitozzi, a native of Orvieto who had built much in Turin and whose constructive skill emboldened the realisation of his project for a large domed church on an elliptical plan, the domed space to have a major axis of 110 feet and a minor axis of about 80 feet. The plan and isometric section (Plate LXXXVII.) show the design as eventually carried out, but

when Vitozzi died in 1615 the walls had not risen very high. Just as the cathedral of Florence had to wait long for its domical covering, so the completion of this masterpiece was long delayed, and in 1716 Juvara—then engaged upon the "Superga"—reported against the chances of such an ambitious scheme being brought to a successful conclusion. A Piedmontese architect, however, named Francesco Gallo, courageously undertook to carry on Vitozzi's design, and between 1729 and 1733 the dome and its lantern were completed. But this incomparable monument to the constructive genius and virile powers of design inherited by the eighteenth-century architects of northern Italy still called for embellishment, and amongst those who contributed to its painted



PLAN OF THE SANTUARIO OF THE MADONNA DI VICO.

*A. Vitozzi and F. Gallo, Archts.*



THE SANTUARIO OF THE MADONNA DI VICO.  
ISOMETRIC SECTION.

*A. Vitozzi and F. Gallo, Archts.*

decorations was the indefatigable Guiseppè Galli Bibbiena, but it was not till near the end of the century that the Church can be said to have been finished.\*

Even during their lifetime both Guarini and Juvara made themselves felt in other countries, the former in France, for he built churches in Paris, as well as at Prague and else-



THE MUNICIPIO, SYRACUSE.

where: the latter in Spain, where he died in the service of Philip IV. Beside these two masters Luigi Vanvitelli (1700—1773) appears sober and uninspired, but because of the magnitude of his practice and the part he played in and near Naples he cannot be ignored. His Palace of Caserta, built for Charles III., may be the largest building of its time in Europe, but it is also one of the dullest, and this is all the more deplorable when it is remembered that he studied under Juvara, that Cosimo Fansaga (1591—1678) had already carried out many delightful works in Naples, and that Vanvitelli's contemporary, Ferdinando

\* Since then extensive reparation work has been necessary to the main façade owing to settlements. A full account of this unique building will be found in the excellent book published in 1907 by L. Melano Rossi, entitled *The Santuario of the Madonna di Vico, Pantheon of Charles Emanuel of Savoy*.

San Felice\* (1675—1750), painter and poet as well as architect, was imbued with the spirit of the Baroque as expressed with



THE CATHEDRAL, SYRACUSE, SICILY.

true southern exuberance. Naples no less than Genoa gives the impression of a Baroque city, with countless palaces and churches, which overwhelm, even as they do in Rome, by their size and splendour. Elsewhere on a smaller scale the late Renaissance has bequeathed whole streets or towns which vibrate with the joyous relief of escape from academic stiffness.

Varese in the north and Lecce in the south are incomparable instances, while in Sicily one looks instinctively for abounding examples, and finds them in the little town of Noto, but more especially at Palermo and Syracuse. The Piazza del Duomo at Syracuse is surrounded by a complete series of Baroque buildings of various dates, simple and dignified in general mass and outline, but enriched with decoration which shows the touches of Spanish and Moorish influence so noticeable in Sicilian work. The Municipio, built about 1638 (page 279), and the later Palazzo Bosco are remarkable for the beauty of their wrought iron balconies, and these buildings, with the Bishop's Palace, serve as a foil to the Cathedral façade. This lofty frontispiece, as one would expect from the southern temperament, rejoicing in untram-

\* Fansaga was the chief seventeenth-century Neapolitan architect as San Felice was the leading exponent of the Baroque there in the eighteenth century.



melled freedom, is crowded with detached columns, broken entablatures, pediments, statuary, carving and scrolls, and it towers above the roof of the Greek Doric temple which had been adapted at an earlier period to form its nave.

Sicily and the south of Italy, especially Naples, were much



FAÇADE OF THE THEATRE OF S. CARLO, NAPLES.

*Niccolini, Archt.*

under the influence of Spain : a luxurious decadence set in, and the cycle through freedom back to restraint was bound to be completed sooner or later, not only in the South, but wherever Italian enterprise was still strong enough to encourage building endeavour. Italy, which had shown the way to the rest of Europe, began to reflect the tendencies of other countries in their revolt against the abuse of classical elements : reaction set in, and the very centres where riotous display had been welcomed resigned themselves to a severe schooling in the neo-classic methods of design which were becoming established in France and England. Already in the work of Vanvitelli the embodiment of French elements is apparent, while a suggestion of the same influence working on the minds of Italian architects can be detected in such a façade as that given to the

Lateran Church under Clement XII. by Alessandro Galilei (1691—1737) as far back as 1734. Certain it is that a neo-

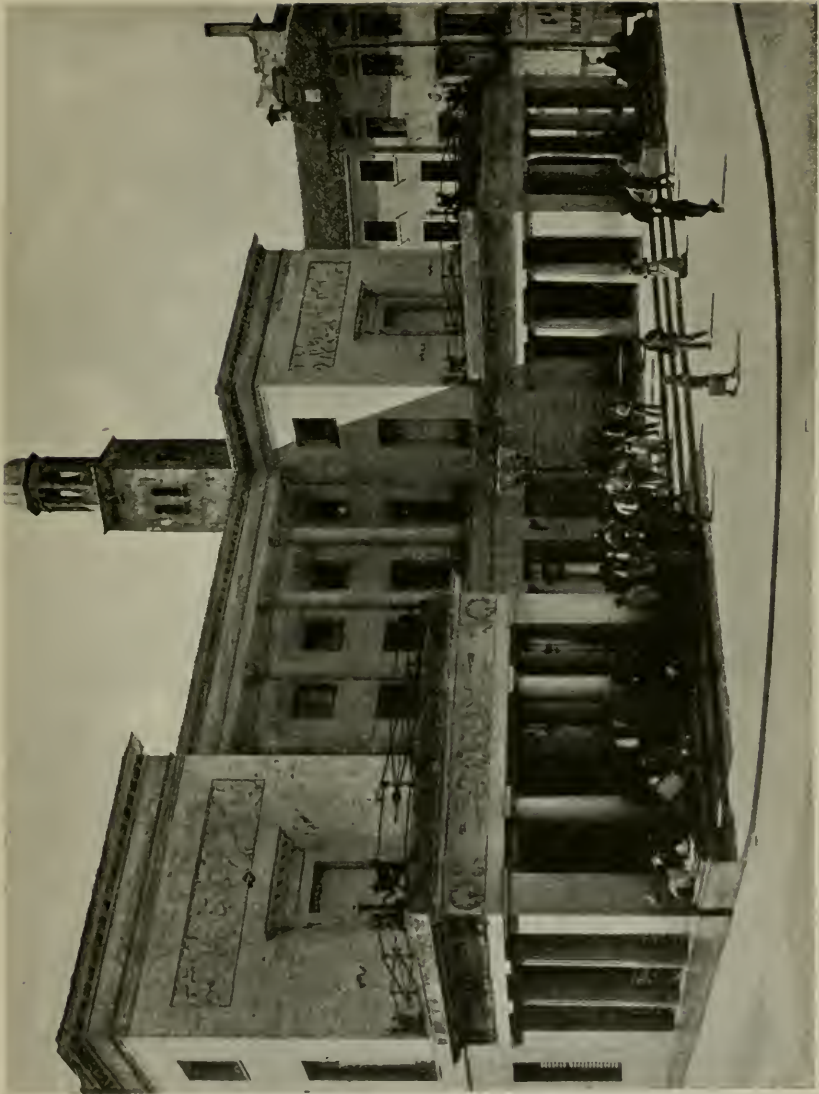


PORTICO OF THE CHURCH OF S.S. ANNUNZIATA, GENOA.

*Carlo Barabini, Archt.*

classic movement which was sweeping across Europe led to the erection and remodelling of a certain number of buildings on Italian soil in a style which for a time was universal. It was inevitable that a country no longer strong enough either politically or economically to withstand influences on her art coming from other countries should succumb to France, for French revolutionary troops were overrunning Italy and meeting with no

small measure of success. Imitation French Republics were set up in Italy, and the Italians for a time accepted French taste in art as they accepted other things that reached them during the Napoleonic *régime*. By that time the French, in common with other northern peoples, had extended their fields of research to include Greek models, and most Italians were content to accept Greek culture as exemplified in architectural design at second-hand from Paris. The presence of many severely refined classic buildings in Naples, but more especially in the north at Milan, Genoa, and Trieste, built during and after the period of the French occupation, is to be accounted for by the



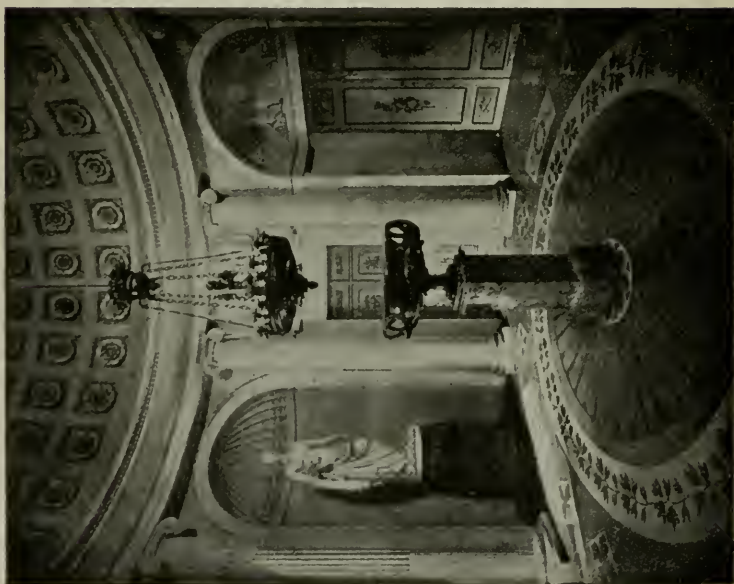
THE CAFE PEDROCCHI, PADUA.

*Giuseppe Japelli, Argent.*

acceptance of a system founded on the Directory and by the penetration of a new standard of taste already attained in other lands. The amazing military success which the French achieved and the fascination of their political ideals—based upon those of the city states of Greece and Rome—tended to make fashionable everything they taught. Consequently, even Italy accepted French ideas with enormous enthusiasm, and through these ideas reverted to the architectural simplicity of classical times. Later, Italy—though against its will—became part of the Napoleonic Empire, and inevitably imperial standards of taste exercised much influence upon the ruling classes. Almost immediately after the fall of Napoleon all that was French became anathema, but the Empire had left its indelible mark upon the architecture of the land. The Theatre of S. Carlo at Naples, originally built about 1737 by a Spanish architect, was given a new façade in 1816 by Antonio Niccolini, a little-known Italian architect. This striking façade (page 281) shows the influence of contemporary French design blended with local classic tradition, the breadth of treatment combined with refined detail resulting in one of the most original elevations evolved during the whole of this last phase of the Renaissance. For sheer force of character there are few façades to compare with it, the more usual application of a classic portico to an existing façade—as in the case of the Church of SS. Annunziata, Genoa (page 282), to which Carlo Barabini (1768—1835) added a white marble Ionic portico—being a commonplace indication of the change in ideal since Della Porta's day. Churches and public buildings, theatres—such as the Teatro Carlo Felice at Genoa—(Plate LXXXIX.), triumphal arches and gateways abound to prove the subjection of the Italian mind to forces from without, which it could not resist. This then was the beginning of the decline, the real period of lost vitality when the end was not far off. But it was a grand tradition that when nearly expiring could produce such a building as the Caffé Pedrocchi at Padua (Plate LXXXVIII.), which Giuseppe Japelli erected in 1831. Admirable in composition, appropriate in its disposition of Greek motives, and delightful in its selection of ornament, it is obvious that its designer had not forgotten his nationality as completely as had Paoletti (1727—1813), Albertolli (1745—1825) and Poccianti (d. 1859) had done when they carried out their decorative schemes and additions to the Pitti Palace, Florence (Plate XC.). That



FOYER OF THE TEATRO CARLO FELICE, GENOA, 1825.



THE PITTI PALACE, FLORENCE.

CIRCULAR VESTIBULE TO THE BAGNO DI MARIA LUISA.



THE BAGNO DI MARIA LUISA.

Brunelleschi's unfinished palace should have been destined to receive additions in this pure French style means that the extremes of the early Renaissance and the late classic revival meet within the confines of a single building. The movement had run its course: varied as it was, capricious as it became, it returned to the point from which it started—the desire for intelligent rejuvenation of antique models—at first late Roman, at last Hellenic Greek.

The object of this book has been to trace the sequence of events and continuous development of architectural expression inspired by the study of principles which cannot be changed. It would be unreasonable as well as futile to attempt any estimate of the value of Italian Renaissance architecture in connection with our retrospective view of it. Particular works or methods we have not scrupled to criticise, just as one might the performances of the actors who strut across the stage of history, but the whole movement is as far beyond appraisal or critical judgment as is the larger history of the country itself. It is time to be rational, and to cease characterising Renaissance architecture as a sham art or a scenic affectation: while, on the other hand, it would be equally remote from common-sense to exult and delight in it after the extravagant fashion of the originators and chief performers in the movement. The most reasonable attitude towards it, as a whole, is the purely historical one, which accepts the fact that the nations of Western Europe were appointed to pass through this phase of intellectual re-birth or awakening, this revival of pseudo-paganism, with all its interwoven good and ill, in order that our present civilisation and future forms of culture might be reared upon it. If we cannot appraise the history of the era at its full value, perfectly understand its drift, nor see the end from the beginning, neither can we yet realise the ultimate influence of the new direction, the broader view, the grander freedom, which were opened up for art by the Italian revival.



## A CHART OF THE CHIEF BUILDINGS

ARRANGED IN LOCALITIES AND

NOTE.—In this Table the numbers preceding the name of the building refer generally to the Works separated by a semicolon are by the same master. For the

DATE.	TUSCANY, WITH UMBRIA. (Florence, unless otherwise stated.)	LOMBARDY & PIEDMONT. (Milan, unless otherwise stated.)	ROME.
1420	-19. OSPEDALE DEGLI INNOCENTI —45; CAPPELLA FAZZI; DOME OF DUOMO (BRUNELLESCHI) —61.  -24. OLD SACRISTY, S. LORENZO; -25. S. LORENZO (BRUNELLESCHI) CUPOLA (MANETTI), c. -50.		
1430	PAL. RICCARDI (MICHELOZZI). -33. SANTO SPIRITO (BRUNELLESCHI)—87. -34. CONSTRUCTION OF CORTILE AND ALTERATIONS IN PAL. VECCHIO (MICHELOZZI)—54. Cf. 1565. -35. PAL. PITTI (BRUNELLESCHI). Cf. 1568. SECOND CLOISTERS, SANTA CROCE (BRUNELLESCHI). -37. MONASTERY OF S. MARCO (MICHELOZZI)—43.		
1440	-42. PAL. QUARATESI (BRUNELLESCHI)—46. COMPLETED (G. DA MAJANO) 1462—70.		
1450	-51. PAL. RUCELLAI (ALBERTI). ,, LOGGIA DI S. PAOLO. Cf. 1489.  -56. FAÇADE OF S. M. NOVELLA (ALBERTI)—70.  -59. ORATORIO DI S. BERNARDINO, PERUGIA (AGOSTINO D' ANTONIO)—61		-55. PAL. VENEZIA—7.
1460	LOGGIA DEL PAPA, SIENA (FEDERIGHI). PAL. PICCOLOMINI PIENZA; PAL. PICCOLOMINI, SIENA (ROSSELINO). -62. BADIA FIESOLANA (BRUNELLESCHI). -63. THE CATHEDRAL, PIENZA. ,, PAL. NERUCCI, SIENA (ROSSELINO).  -67. CAPPELLA DE' RUCELLAI (ALBERTI).	-57. OSPEDALE MAGGIORE (FILARETE).      -62. CAPPELLA PORTINARI, S. EUSTORGIO (MICHELOZZI).	
			-68. SAN MARCO (GIULIANO DA MAJANO (?)).



# OF THE ITALIAN RENAISSANCE

IN CHRONOLOGICAL ORDER.

*date of its commencement or design ; those succeeding the architect's name to its completion, date of birth and death of the more outstanding artists see Index.*

ROMAGNA, THE MARCHES, &C. (Bologna, unless otherwise stated.)	VENETIA. (Venice, unless otherwise stated.)	GENOA.	NAPLES AND SICILY.
<p>-46. S. FRANCESCO, RIMINI (ALBERTI)—1782.</p> <p>-60. S. SEBASTIANO, MAN- TUA (ALBERTI).</p> <p>-66. PAL. SCHIFANOJA, FERRARA. COM- PLETED (P. BEN- VENUTI)—69.</p> <p>-67. PAL. DUCALE, URBINO (LUCIANO DA LAU- RANA AND PONTELLI) —82.</p>	<p>-39. PORTA DELLA CARTA (BUON).</p> <p>-60. GATE OF ARSENAL.</p> <p>-66 S. MICHELE (MORO LOM- BARDO).</p>	<p>-51. CHAPEL OF S. GIO- VANNI BATTISTA IN CATHEDRAL— 1532.</p>	

## A CHART OF THE CHIEF BUILDINGS

DATE.	TUSCANY, WITH UMBRIA. (Florence, unless otherwise stated.)	LOMBARDY & PIEDMONT. (Milan, unless otherwise stated.)	ROME.
1470	PAL. SPANNOCHI, SIENA. PAL. DEI DIAVOLO, SIENA. ROTUNDA OF SS. ANNUNZIATA (ALBERTI)—76. -71. SS. CONCEZIONE, SIENA— 1533. -72. PAL. DEL PODESTA, PERUGIA.	-70. CAPPELLA COLLEONI, BER- GAMO (AMADEO)—76. -74. CHURCH OF S. M. PRESSO S. SATIRO (BRAMANTE). -77. CHURCH AT ABBIATEGRASSO (BRAMANTE).	-73. SISTINE CHAPEL, VATICAN ; " OSPEDALE DI S. SPIRITO (PONTELLI, &c.)—1742. -77. S. M. DEL POPOLO (PON- TELLI). INTERIOR—1650. S. AGOSTINO (PONTELLI)—79-83. INTERIOR—1750 AND 1860.
1480	-79. CLOISTER OF S. M. MAD- DALENA DE PAZZI (G. DA SAN GALLO). PAL. ANTINORI. VILLA POGGIO A CAJANO (G. DA SAN GALLO)—1485. -83. OLD UNIVERSITY, PERUGIA. -85. S. M. DELLE CARCERI, PRATO (G. DA SAN GALLO)—91.	-86. EXTERIOR OF COMO CATHE- DRAL (RODARI AND SOLARI). " CATHEDRAL, PAVIA (ROCCHI). -88. S. M. DEI MIRACOLI BRESCIA —1523. " INCORONATA, LODI (BAT- TAGGIO AND DOLCEBUONO).	-80. S. GIACOMO DEI SPAGNUOLI ;  -84. BELVEDERE, VATICAN (BRA- MANTE)—92. " S. M. DELLE PACE (PONTELLI) —87. Cf. 1657.
1490	-89. LOGGIA DI S. PAOLO—96. " SACRISTY OF S. SPIRITO (CRONACA)—96. " PAL. STROZZI (B. DA MAJANO AND CRONACA)—1553. { PAL. GONDI (G. DA SAN GALLO). { PAL. GUADAGNI (CRONACA). VESTIBULE TO SACRISTY, S. SPIRITO (A. SANSOVINO). 91. PORCH OF CATHEDRAL, SPOLETO. -92. PAL. PRETORIO, LUCCA. -93. LA SAPIENZA, PISA—1543. -94. S. M. DELL' UMILITA, PISTOJA (VITONI)—1509. DOME BY VASARI. -95. LIBRARY IN SIENA CATHE- DRAL " PAL. VECCHIO, GREAT HALL (CRONACA).	-90. S. M. DELLA CROCE, CREMA (BATTAGIO). " S. M. NEAR S. CELSO (DOLCE- BUONO AND BRAMANTE). Cf. 1569. -91. SOUTH WEST DOOR, COMO CATHEDRAL. " FAÇADE OF CERTOSA DI PAVIA. -92. S. M. DELLE GRAZIE ; " CLOISTER OF S. AMBROGIO (BRAMANTE). " S. M. DE' CANEPANOVA, PAVIA (BRAMANTE)—1564. " PAL. MUNICIPIO OR LA LOGGIA, BRESCIA (BRA- MANTE). UPPER PART (J. SANSOVINO AND PALLADIO). ROOF—1910. -98. SACRISTY OF S. M. PRESSO S. SATIRO (BRAMANTE). -03. S. MAURIZIO (DOLCEBUONO). " CAPPELLA DEL CRISTO RI- SORTO CREMONA.	-94. CLOISTER OF S. M. DELLE PACE (BRAMANTE)—1504. -95. PAL. CANCELLERIA ; S. LORENZO IN DAMASO (BRAMANTE ?). 1500. S. M. DEL' ANIMA—22. " S. PIETRO IN MONTORIO (PONTELLI)—05. -02. TEMPIETTO IN S. P. IN MONTORIO (BRAMANTE) —10. -03. PAL. GRAUD—06. " CORTILE OF S. DAMASO. -05. PAL. SORA (BRAMANTE). -06. PAL. PALMA (A. SANGALLO). " VILLA FARNESINA (PERUZZI) —1511. " ST. PETER'S (BRAMANTE, &c.)—1626. -07. S. M. DI LORETO (A. SAN- GALLO). LANTERN—1580. " PAL. DORIA—PAMPHILI ; -09. S. GIOVANNI IN OLEO (BRA- MANTE). " S. ELIGIO DEGLI OREFICI (RAFFAELLO). " PAL. ORSINI (PERUZZI). -13. LA MAGLIANA (BRAMANTE). -16. VILLA MADAMA (RAFFAELLO AND G. ROMANO). -17. PAL. FARNESE (A. SANGALLO AND M. ANGELO)—1580. -19. S. MARCELLO (J. SANSOVINO AND C. FONTANA).
1500	-04. S. SALVATORE DEL MONTE (CRONACA). -08. FAÇADE OF S. AGOSTINO, MONTEPULCIANO. " PAL. DEL MAGNIFICO, SIENA.	-98. SACRISTY OF S. M. PRESSO S. SATIRO (BRAMANTE). -03. S. MAURIZIO (DOLCEBUONO). " CAPPELLA DEL CRISTO RI- SORTO CREMONA.	-03. PAL. GRAUD—06. " CORTILE OF S. DAMASO. -05. PAL. SORA (BRAMANTE). -06. PAL. PALMA (A. SANGALLO). " VILLA FARNESINA (PERUZZI) —1511. " ST. PETER'S (BRAMANTE, &c.)—1626. -07. S. M. DI LORETO (A. SAN- GALLO). LANTERN—1580. " PAL. DORIA—PAMPHILI ; -09. S. GIOVANNI IN OLEO (BRA- MANTE). " S. ELIGIO DEGLI OREFICI (RAFFAELLO). " PAL. ORSINI (PERUZZI). -13. LA MAGLIANA (BRAMANTE). -16. VILLA MADAMA (RAFFAELLO AND G. ROMANO). -17. PAL. FARNESE (A. SANGALLO AND M. ANGELO)—1580. -19. S. MARCELLO (J. SANSOVINO AND C. FONTANA).
1510	{ PAL. DELI, FOLIGNO ; { PAL. SERRISTORI (BACCIO D' AGNOLO). -17. PAL. MUNICIPIO, MONTE SANSOVINO (A. SAN GALLO THE ELDER). -18. S. M. DI S. BIAGIO, MONTE- PULCIANO (A. DA SAN GALLO)—37. " MADONNA DELLA LUCE, PERUGIA. " CASA DI SAN GALLO, MONTE- PULCIANO. -19. PORTAL, S. SPIRITO, SIENA (PERUZZI).	-98. SACRISTY OF S. M. PRESSO S. SATIRO (BRAMANTE). -03. S. MAURIZIO (DOLCEBUONO). " CAPPELLA DEL CRISTO RI- SORTO CREMONA.	-03. PAL. GRAUD—06. " CORTILE OF S. DAMASO. -05. PAL. SORA (BRAMANTE). -06. PAL. PALMA (A. SANGALLO). " VILLA FARNESINA (PERUZZI) —1511. " ST. PETER'S (BRAMANTE, &c.)—1626. -07. S. M. DI LORETO (A. SAN- GALLO). LANTERN—1580. " PAL. DORIA—PAMPHILI ; -09. S. GIOVANNI IN OLEO (BRA- MANTE). " S. ELIGIO DEGLI OREFICI (RAFFAELLO). " PAL. ORSINI (PERUZZI). -13. LA MAGLIANA (BRAMANTE). -16. VILLA MADAMA (RAFFAELLO AND G. ROMANO). -17. PAL. FARNESE (A. SANGALLO AND M. ANGELO)—1580. -19. S. MARCELLO (J. SANSOVINO AND C. FONTANA).

## OF THE ITALIAN RENAISSANCE

ROMAGNA, THE MARCHES, &c. (Bologna, unless otherwise stated.)	VENETIA. (Venice, unless otherwise stated.)	GENOA.	NAPLES AND SICILY.
-70. S. M. DI GALLIERA. CHAPEL OF THE FRATI DI S. SPIRITO.	-70. ARCADE AT HEAD OF GIANTS' STAIR, DOGES' PALACE.		-70. ARCH OF ALPH- ONSO (MARTINO AND G. DA MAJANO).
-72. S. ANDREA, MANTUA (ALBERTI)—1512. Cf. 1597 AND 1732.	" S. GIOBBE (P. LOMBARDO). " GIANTS' STAIR, DOGES' PALACE.		
-74. CATHEDRAL, FAENZA (G. DA MAJANO)— 1513.	-76. PAL. DEL CONSIGLIO, VERONA (GIOCONDO).		
-80. OSPEDALE VECCHIO, IMOLA.	-80. PAL. CORNARO SPINELLI; " S. M. DEI MIRACOLI (P. LOMBARDO)—89.		
-84. PAL. BEVILACQUA- VINCENZI (NARDI)— 92. PAL. FAVA.	-81. S. M. IN ORGANO, VERONA (FRA GIOCONDO, SAN- MICHELI, &c.)—1592.		-84. PORTA CAPUANA (G. DA MAJANO).
	" PAL. VENDRAMIN (P. LOM- BARDO).		
	" PORTAL OF SS. EVANGE- LISTA.		-87. BELFRY OF S. LORENZO.
	" S. GIOVANNI CRISOSTOMO (MORO LOMBARDO).		
	-85. SCUOLA DI SAN MARCO (MARTINO LOMBARDO). CORTILE OF DOGES' PALACE (RIZZI). PAL. TREVISANO.		-90. SS. SEVERINO E SOSIO.
-92. PAL. DEI DIAMANTI, FERRARA (B. ROS- SETTI)—1567.	-94. VESCOVADA, VICENZA—1543.		
-96. S. FRANCESCO, FER- RARA (B. ROSSETTI).	-96. CLOCK TOWER AND PRO- CURATIE VECCHIA—1520. LOGGIA DEL CONSIGLIO, PADUA (BIAGIO ROSSETTI).		
-98. S. CRISTOFORO, FER- RARA—1553.	-99. PAL. MUNICIPIO (ADDITIONS). S. FANTINO—33.		
-99. S. SISTO, PIACENZA.			
-08. PAL. ROVERELLA, FER- RARA.	-04. PAL. CONTARINI DELLE FIGURE—64.		[PAL. GRAYINA (GABRIELE D' AGNOLO).
" S. M. DELLA CONSOLA- ZIONE, TODI (COLA DA CAPRAROLA)— 1604.	-06. S. SALVATORE (T. LOMBARDO) —34. FAÇADE—1663. " FONDACO DE' TEDESCHI (G. TEDESCO).		
-09. CASA SANTA, LORETO (BRAMANTE, A. SAN- SOVINO, &c.).			
" STAIRCASE OF PAL. COMMUNALE.			
-10. S. GIOVANNI EVANGE- LISTA, PARMA (ZAC- CAGNI, &c.)—1614.			
" PAL. APOSTOLICO LORETO (BRAMANTE).	-14. FAÇADE OF S. ZACCARIA.		
-12. THE FORTRESS CIVITA VECCHIA.	-16. S. GIUSTINA, PADUA (RICCIO, &c.)—32.		
-14. CARPI CATHEDRAL (PERUZZI).	-17. SCUOLA DI S. ROCCO (SCAR- PAGNINO AND P. LOM- BARDO)—47.		

## A CHART OF THE CHIEF BUILDINGS

DATE.	TUSCANY, WITH UMBRIA. (Florence, unless otherwise stated.)	LOMBARDY & PIEMONTE. (Milan, unless otherwise stated.)	ROME.
1520	PAL. BARTOLINI (BACCIO D'AGNOLO). SS. ANNUNZIATA, AREZZO (A. SANGALLO). PAL. PANDOLFINI (RAFFAELLO, GIOVANNI FRANCESCO AND ARISTOTILE DA SAN GALLO). -23. NEW SACRISTY, S. LORENZO (M. ANGELO)—29. -24. BIBLIOTECA LAURENTIANA (M. ANGELO). COMPLETED BY VASARI—71. -25. OSPEDALE DEL CEPPO, PISTOIA (G. DELLA ROBBIA, &c.)—35. -27. WALL OF PERUZZI, SIENA. " PAL. POLLINI; PAL. MOCENNI; CORTILE OF S. CATERINA; VILLAS G. BALCARO, CELSA, S. COLOMBA, SIENA (PERUZZI).	-22. S. M. DELLE GRAZIE, BRESCIA (PADRE BARCELLA)— -29. STUCCO DECORATION, 1617.	-20. PAL. LANTE (PERUZZI). " PAL. VIDONI (RAFFAELLO AND LORENZETTO). PAL. NICCOLINI (J. SANSOVINO). PAL. OSSOLI (PERUZZI).
1530			-29. PAL. MASSIMI ALLE COLONNE; " PAL. ANGELO MASSIMI (PERUZZI). -30. PAL. COSTA; " PAL. ALTEMPES BEGUN. Cf. 1580. " PAL. LINOTTA; " PAL. IN VIA GIULIA (PERUZZI). " PAL. SACCHETTI (A. SANGALLO)—43.
1540	FAÇADE OF PAL. VECCHIO TO VIA DEL LEONE (VASARI). -40. PAL. TORREGIANI (BACCIO D'AGNOLO, &c.). -47. MERCATO NUOVO (TASSO). " CASTLE OF CAPRAROLA (VIGNOLA)—49.	-46. STA MARGHERITA, CREMONA (G. CAMPI).	-40. VILLA MEDICI (LIPPI). " PAL. SPADA. " PAL. ON THE CAPITOL (M. ANGELO)—46; AND 1572. Cf. 1649. -46. EXTERIOR OF ST. PETER'S (M. ANGELO). " PAL. SENATORI (M. ANGELO)—1568-72. CAMPANILE (LUNCHI)—79. -49. VILLA D' ESTE, TIVOLI (P. LIGORIO). -50. S. M. IN VALLICELLA—1650. " VILLA PAPA GIULIO; " S. ANDREA (VIGNOLA). " CASINO PAPA GIULIO.
1550	PAL. UGUCCIONI (FOLFI).	-55. PAL. MARINO (ALESSI)—58.	
1560	PAL. GUICINI (AMMANATI). PAL. DEL UFFIZI (VASARI)—74. -65. DECORATION OF CORTILE OF PAL. VECCHIO. " PAL. RICCARDI - MANNELLI (BUONTALENTI). -68. GARDEN FAÇADE AND COURT OF PITTI PALACE (AMMANATI). -69. S. M. DEGLI ANGELI, ASSISI (VIGNOLA, &c.).	-60. S. VITTORE (ALESSI). -65. ARCHIVESCOVADO; -69. S. M. NEAR S. CELSO FAÇADE (ALESSI)—72. " S. FIDELE (TIRALDI)—79.	-59. INTERIOR OF S. M. DEGLI ANGELI (M. ANGELO AND VANVITELLI)—1749. -60. CASINO DEL PAPA, VATICAN (P. LIGORIO). -61. PORTA DEL POPOLO (VIGNOLA AND BERNINI)—1655. -68. IL GESÙ (VIGNOLA, &c.)—1623.

## OF THE ITALIAN RENAISSANCE.

ROMAGNA, THE MARCHES, &c. (Bologna, unless otherwise stated.)	VENETIA. (Venice, unless otherwise stated.)	GENOA.	NAPLES AND SICILY.
<p>-20. PAL. DUCALE, MANTUA —40.</p> <p>-21. MADONNA DELLA STECCATA, PARMA (ZACCAGNI)—39. DOORWAY OF PAL. PROSPERI, FERRARA</p> <p>PAL. ALBERGATI (PERUZZI)—40.</p> <p>-22. S. M. CAMPAGNA, PIACENZA (BRAM- MANTE (?))—28.</p> <p>-23. S. MICHELE IN BOSCO (PERUZZI).</p> <p>-25. PAL. DEL TE, MANTUA (GIULIO ROMANO)— 35.</p>	<p>-23. S. GIOVANNI ELEMOSINARIO (SCARPAGNINO).</p> <p>-24. PORTA STUPPA, VERONA (SANMICHELI)—57.</p> <p>„ CAPPELLA DEL SANTO IN S. ANTONIO, PADOVA (J. SANSOVINO)—53.</p> <p>„ UNIVERSITY, PADOVA, COR- TILE (J. SANSOVINO)—52.</p> <p>-25. PAL. CAMERLENGHI (G. BER- GAMASCO).</p> <p>-27. PAL. CANOSSA, VERONA ; PAL. BEVILACQUA, VERONA (SANMICHELI).</p>	<p>-39. PAL. ANDREA DORIA (MONTORSOLI).</p>	
<p>-30. PAL. DI GUISTIZIA, MANTUA (G. RO- MANO).</p>	<p>-30. CAP. EMILIANA, S. MICHELE (BERGAMASCO).</p> <p>„ PAL. POMPEI, VERONA (SAN- MICHELI).</p> <p>-32. PAL. CORNARO DELLA CA' GRANDE (J. SANSOVINO).</p> <p>„ PORTA NUOVA, VERONA (SANMICHELI).</p> <p>-34. S. FRANCESCO DELLA VIGNA (J. SANSOVINO).</p> <p>-36. LIBRERIA VECCHIA ; „ LA ZECCA (J. SANSOVINO).</p> <p>-38. SCALA L'ORO, DOGES' PALACE —77. S. GIORGIO DEI GRECI.</p> <p>-40. LOGGETTA OF CAMPANILE ; „ S. MARTINO (J. SANSOVINO).</p> <p>-48. PAL. MOCENIGO ;</p> <p>-49. PAL. GRIMANI (SANMICHELI).</p> <p>„ BASILICA VICENZA (PALLA- DIO).</p> <p>-50. CATHEDRAL, PADOVA.</p> <p>-51. S. GIORGIO DEGLI SCHIAVONI (J. SANSOVINO).</p> <p>„ PAL. PORTO, VICENZA ;</p> <p>-56. PAL. TIENE, VICENZA (PAL- LADIO)—65.</p> <p>„ PAL. VALMARANA, VICENZA (PALLADIO).</p> <p>-57. CAP. PELLEGRINI, VERONA (SANMICHELI).</p> <p>MADONNA DI CAMPAGNA, VERONA (SANMICHELI).</p> <p>-60. S. GIORGIO MAGGIORE (PAL- LADIO AND SCAMOZZI) 75.</p> <p>„ PAL. CHERICATI, VICENZA ;</p> <p>-65. VILLA MANIN, MASER (PAL- LADIO)—80.</p> <p>-66. CASA DI PALLADIO, VICENZA.</p> <p>-68. FAÇADE OF S. FRANCESCO DELLA VIGNA (PALLADIO).</p>	<p>-50. PORTA DI MOLO (ALESSI).</p> <p>„ PAL. DUCALE (PEN- NONE).</p> <p>-52. S.M. IN CARIGNANO (ALESSI)—1603.</p> <p>„ PAL. SPINOLA ;</p> <p>-55. PAL. SAULI ;</p> <p>-56. PAL. MARCELLO D'URAZZO ;</p> <p>„ PAL. ROSSO (ALESSI).</p>	<p>-40. S. GIACOMO DEGLI SPAGNOLI.</p> <p>-17. STA. M. DEI MIRA- COLI, PALERMO.</p>
<p>-58. PAL. FARNESE, PIA- CENZA (VIGNOLA).</p> <p>-62. PORTICO DI BANCHI (VIGNOLA).</p>		<p>-61. PAL. TURSI-DORIA (MUNICIPIO) (LU- RAGO).</p> <p>-65. PAL. BIANCO—69.</p> <p>-67. CUPOLA OF CATHE- DRAL.</p> <p>„ PAL. LERCARI (ALESSI)—81.</p>	

## A CHART OF THE CHIEF BUILDINGS

DATE.	TUSCANY, WITH UMBRIA. (Florence, unless otherwise stated.)	LOMBARDY & PIEMONTE. (Milan, unless otherwise stated.)	ROME.
1570	-71. STAIRCASE OF BIBLIOTECA LAURENZIANA (VASARI). -72. S. M. DI LORETO, SPOLETO. FAÇADE LATER. -73. PAL. ARCIVESCOVILE (DOSIO). " LOGGE, AREZZO (VASARI). -75. VILLA DI PETRAIA (BUONTALENTI). -76. CASINO DI S. MARCO (BUONTALENTI). " CASINO DI LIVIA (BUONTALENTI). -78. DUCAL PALACE, LUCCA (AMMANATI).	-74. INTERIOR OF S. LORENZO (PELLEGRINI AND BASSI).	-74. PAL. DEL QUIRINALE (FONTANA, PONZIO, &C.)  -76. UNIVERSITA DELLA SAPIENZA (G. DELLA PORTA).
1580		-80. PAL. DATI, CREMONA. " S. VITTORE, VARESE (TIBALDI)—1615. FAÇADE—1795. -84. CATHEDRAL, TORTONA. -86. PAL. DEL PERO, GRAVEDONA. (TIBALDI).	-80. PAL. GIUSTINIANI (FONTANA). " PAL. ALTEMPIS COMPLETED (LUNGI). -82. COLLEGIO ROMANO (AMMANATI). -86. PAL. DEL LATERANO (FONTANA). " PAL. RUSPOLI (AMMANATI). " PAL. LANCELOTTI (VOLTERRA). " CAPPELLA SISTINA IN S. M. MAGGIORE (D. FONTANA). -88. EXECUTION OF DOME OF ST. PETER'S (G. DELLA PORTA AND D. FONTANA). " S. GIOVANNI DEI FIORENTINI (J. SANSOVINO, G. DELLA PORTA, AND GALILEI)—1725. " LIBRARY OF VATICAN (D. FONTANA).
1590	PAL. LANFREDUCCI, PISA (PAGLIANO).         -92. PAL. NONFINITO (BUONTALENTI AND CIGOLI).	-89. S. ALESSANDRO (BINAGHI)—1602.  -90. SANTUARIO DI VICOFORTE, SAVONA (A. VITTOZZI)—1616. DOME (F. GALLO)—1729-33.	-89. S. LUIGI D'FRANCESI. -90. PAL. BORGHESI (LUNGI). -91. S. ANDREA DELLA VALLE (OLIVIERI AND MADERNA)—1607. Cf. 1665.
1600	-01. PORTICO OF SS. ANNUNZIATA (CACCINI). CENTRE ARCH (A. DA SAN GALLO).  -04. CAPPELLA DEI PRINCIPI, S. LORENZO (NIGETTI). -05. LOGGIA DE' BANCHI, PISA (BUONTALENTI).	-00. PAL. DEL SENATO (MANGONE).  -03. LIBRERIA AMBROSIANA—09. -04. DUOMO NUOVA, BRESCIA (GAMBARA)—1825. -05. PAL. DI GIUSTIZIA, CORTILE.	-00. STA. SUSSANA, FAÇADE (C. MADERNA).  -03. PAL. ROSPIGLIOSI (PONZIO).  -05. S. ANDREA DELLE FRATE—1650. DOME AND CAMPANILE (BORROMINI). -06. NAVE OF ST. PETER'S (MADERNA)—1612.
1610	-14. S. DOMENICO, PERUGIA, INTERIOR (MADERNA). -15. CHIESA NUOVA, ASSISI.	-11. PAL. NUOVO, BERGAMO (SCAMOZZI).    -14. CATHEDRAL, BERGAMO (SCAMOZZI). -16. CATHEDRAL FAÇADE BEGUN (TIBALDI)—1805.	-10. PAL. SCIARRA-COLONNA; PONZIO. -11. AQUA PAOLO (D. FONTANA AND MADERNA). -12. ALTERATION OF S. SEBASTIANO (PONZIO AND VASANZIO). " S. CARLO AL CORSO. Cf. 1690. " S. TRINITA PELLEGRINI. -15. PAL. MATTET (MADERNA). -16. VILLA BORGHESI (VASANZIO).

## OF THE ITALIAN RENAISSANCE.

ROMAGNA, THE MARCHES, &C. (Bologna, unless otherwise stated.)	VENETIA. (Venice, unless otherwise stated.)	GENOA.	NAPLES AND SICILY.
<p>-73. S. M. DELLA VERGINI MACERATA.</p> <p>-75. S. PIETRO, CHOIR (TI- BALDI).</p> <p>-76. PAL. MAGNANI-SALEM (TIBALDI).</p> <p>-77. PAL. ARCHIVESCOVILE (TIBALDI).</p>	<p>-70. PAL. BARBARANO, VICENZA; CASA DEL DIAVOLO, VICENZA; -71. PAL. CONSIGLIO, VICENZA (PALLADIO).</p> <p>„ PAL. BRANZO LOSCHI, VI- CENZA.</p> <p>-76. IL. REDENTORE (PALLADIO).</p> <p>-79. TEATRO OLIMPICO, VICENZA (PALLADIO AND SCAMOZZI), -84.</p>	<p>-70. PAL. PALLAVICINO -80.</p> <p>S. SIRO.</p>	
<p>-83. CHIESA DELLA CASA SANTA, LORETO, FAÇADE-87.</p> <p>-87. UNIVERSITY, FERRARA (G. B. ALEOTTI).</p>	<p>-84. PROCURATIE NUOVE (SCA- MOZZI).</p>	<p>-87. SS. ANNUNZIATA (G. DELLA PORTA) FAÇADE (BARA- BINI)-1800.</p>	<p>-84. S. TRINITA MAG- GIORE.</p> <p>-86. MUSEO NAZION- ALE.</p> <p>„ S. CITA, PALERMO.</p>
<p>-97. MADONNA DELLA GHIARA, REGGIO (BALBI).</p> <p>„ S. ANDREA, MANTUA, EASTERN PART— 1600. Cf 1732.</p>	<p>-88. PAL. TRISSINO, VICENZA (SCAMOZZI).</p> <p>„ PONTE RIALTO (ANTONIO DA PONTE)-91.</p> <p>-89. PRISON FAÇADE, GRAND CANAL-97.</p> <p>-95. PONTE DEI SOSPIRI (CONTINO) -1605.</p>		<p>-90. S. PAOLO MAG- GIORE.</p> <p>„ CAPPELLA SAN SEVERO-1709.</p> <p>-91. SS. ANNUNZIATA, PALERMO, FA- ÇADE.</p> <p>-92. S. FILIPPO NERI -1619.</p> <p>-00. PAL. REALE (D. FONTANA)-1641.</p>
<p>-05. S. PIETRO, NAVE (MAGENTA). FAÇADE (TORRIGIANI)-1743- 48.</p>	<p>-09. PAL. DELL GRAN GUARDIA VECCHIA, VERONA (CUR- TONI).</p>		<p>-05. UNIVERSITY (JES- UIT COLLEGE).</p>
<p>-11. S. PAOLO (G. MA- GENTA).</p>		<p>PAL. BALBI SENE- RAGA (B. BIAN- CO), ENLARGED XVIII. c. (COR- RADI).</p>	<p>-28. S. SALVATORE, PA- LERMO (AMATO).</p>

## A CHART OF THE CHIEF BUILDINGS

DATE.	TUSCANY, WITH UMBRIA. (Florence, unless otherwise stated.)	LOMBARDY & PIEMONTE. (Milan, unless otherwise stated.)	ROME.
1620	-20. PAL. DELL' ANTELLA. " PAL. DELLA CROCETTA. -25. LA BADIA CHURCH (SEGO- LANI).	-21. THREE SIDES OF COURT, OSPEDALE MAGGIORE.	-25. STA. BIBIANA REBUILT (BER- NINI). -26. ST. PETER'S DEDICATED. " S. IGNAZIO (ZAMPIERI AND GRASSI)—75. " PAL. BARBERINI (MADERNA, BORROMINI, AND BERNINI). -29. PERISTYLE OF ST. PETER'S PIAZZA (BERNINI)—67.
1630	-37. CONVENT AT VALLOMBROSA.	-33. CASTELLO DEL VALENTINO, TURIN (CASTELLAMONTE) —50.	
1640	-40. SPOLETO CATHEDRAL, IN- TERIOR (BERNINI). " PITTÌ PALACE, LATERAL COURTS (PARIGI), WINGS OF FORECOURT—1763.	-46. PAL. REALE, TURIN.	-40. S. CARLO ALLE QUATTRO FON- TANE (BORROMINI). -42. PAL. MADAMA (MARUCELLI). -44. VILLA DORIA-PANFILI (AL- GARDI). -49. CAPITOLINE MUSEUM (M. ANGELO AND RAINALDI)— 54.
1650	-56. PAL. CORSINI (SILVANI); STAIRCASE BY FERRI.	-51. PAL. DEL BRERA (RICHINO).	-50. PAL. PANFILI (RAINALDI). " S. AGNESE (RAINALDI AND BORROMINI). -55. PORTO DEL POPOLO, INNER SIDE (BERNINI).
1660		-57. CAPPELLA DEL SS. SUDARIO, TURIN (GUARINI).	-57. S. M. DELLA PACE, FAÇADE (P. DA CORTONA). -59. S. MARIA IN CAMPITELLI (RAINALDI). -60. S. M. IN VIA LATA (P. DA CORTONA). -65. S. ANDREA DELLA VALLE, FAÇADE (C. RAINALDI).
1670	CAPPELLA CORSINI IN S. M. DEL CARMINE—75.	-69. TOWN HALL, TURIN (LAN- FRANCHI).	-73. S. M. MAGGIORE, REAR FAÇADE (C. RAINALDI). -78. S. ANDREA AL QUIRINALE (BERNINI). PAL. ALTIERI (G. A. DE ROSSI).
1680		-79. S. FILIPPO, TURIN (GUARINI). " PAL. DELL' ACCADEMIA DELLE SCIENZE, TURIN (GUARINI). -80. PAL. CARIGNANO, TURIN (GUARINI).	
1690		-87. S. LORENZO, TURIN, FIN- ISHED (GUARINI).	-90. S. CARLO AL CORSO, FAÇADE.



## OF THE ITALIAN RENAISSANCE.

ROMAGNA, THE MARCHES, &c. (Bologna, unless otherwise stated.)	VENETIA. (Venice, unless otherwise stated.)	GENOA.	NAPLES AND SICILY.
-24. STA. M. DELLA ROSA, FERRARA.		-23. PAL. DELI' UNIVER- SITÀ (BIANCO).	
-30. PAL. MUNICIPALE, PARMA.	-31. S. M. DELLA SALUTE (LONG- HENA)—82.	PAL. BALBI.	
-34. PAL. DUCALE, MODENA (AVANZINI).			
-37. DUOMO, FERRARA (MAZZARELLI)—1728.			
	-49. GLI SCALZI, FAÇADE—1683- 89.		
	-50. PAL. REZZONICO (LONGHENA). TOP STOREY—1745.		
	-63. S. SALVATORE, FAÇADE.		
	-68. S. MOISE. PAL. MAFFEI, VERONA.		
	" S. SALVATORE DEL MONTE, VICENZA, REBUILT (BAR- ELLA).		
	-73. FAÇADE OF S. LAZZARO (SARDI).		
	-76. DOGANA DI MARE (BENONI) —82.		
	-78. S. EUSTACHIO—1709.		
	-79. PAL. PESARO (LONGHENA)— 1710.		
-81. PAL. MUNICIPALE, RAVENNA.	-80. S. M. ZOBENIGO. " S. M. DEL GIGLIO, FAÇADE (SARDI).		
-87. S. M. DELLA VITA (BORGANZONI)—1787.	-88. PAL. FINI.		

## A CHART OF THE CHIEF BUILDINGS

DATE.	TUSCANY, WITH UMBRIA. (Florence, unless otherwise stated.)	LOMBARDY & PIEDMONT. (Milan, unless otherwise stated.)	ROME.
1700	PAL. PANCIATICHİ (C. FONTANA).		PAL. BOLOGNETTI (C. FONTANA). -02. SS. APOSTOLI (F. FONTANA) -24.
1710		-13. UNIVERSITY, TURIN (A. RICCA). -17. LA SUPERGA, TURIN (JUVARA). -18. PAL MADAMA, TURIN, WEST FAÇADE (JUVARA). " STA CRISTINA, TURIN, FAÇADE (JUVARA).	
1720			-21. SCALA DI SPAGNA (SPECCHI AND DE SANCTUS)—25.
1730	-28. PAL. DUCALE, LUCCA, EXTENDED (PIRRI AND JUVARA).		-29. PAL. CORSINI (FUGA).
		-31. COMO CATHEDRAL, DOME (JUVARA).	-34. FAÇADE OF S. GIOVANNI LATERANO (GALILEI). " S. GIOVANNI DE' FIORENTINI (A. GALILEI). -35. FONTANA DI TREVİ (SALVI). -36. PAL. DELLA CONSULTA ;
1740	-39. ARCH OF FRANCESCO II. IN PIAZZA CAVOUR.		-43. FAÇADE OF S. M. MAGGIORE (FUGA).
1750		-46. S. M. IN PACE, BRESCIA (G. MASSARI). -52. S. NAZZARO E CELSO, BRESCIA (G. ZINELLI AND A. MARCHETTI)—80.	-49. STA. M. DEGLI ANGELI, ALTERATIONS (VANVITELLI). -50. S. APOLLINARE, REBUILT (FUGA).
1760	-55. S. AGOSTINO, SIENA, RE-MODELLED (VANVITELLI).		-60. VILLA ALBANI (MARCHIONNI).
	-63. PİTTI PALACE, WINGS OF FORECOURT (PARIGI). INTERIOR DECORATION UP TO 1815.		
1770	-71. S. M. CARMINE (MANNAIONI)—82.  -75. CASINO DI LIVIA (FALLONI).	-72. PAL REALE.	-75. SACRISTY OF ST. PETER'S (MARCHIONNI).
1780	-80. FAÇADE OF S. MARCO.		MUSEO PIO CLEMENTINO. -82. CASINO OF VILLA BORGHESE.

## OF THE ITALIAN RENAISSANCE.

ROMAGNA, THE MARCHES, &C. (Bologna, unless otherwise stated.)	VENETIA. (Venice, unless otherwise stated.)	GENOA.	NAPLES AND SICILY.
1700. S. DOMENICO, RAVENNA.			
	-15. GESUITI—30. -18. S. SIMEONE MINORE (SCALFOROTTO)—38. -19. S. FILIPPO NERI, VICENZA.		
	-24. PAL. CORNER DELLA REGINA (D. ROSSI).		
-30. MADONNA DI S. LUCA (C. DOTTI).			
-32. S. ANDREA, MANTUA, DOME (JUVARA)—82.			-37. TEATRO S. CARLO (MEDRANO AND A. CARASALE), FAÇADE (NICCULINI)—1816.
-43. CATHEDRAL FAÇADE (TORREGIANI)—48.			-38. PAL. DI CAPODIMONTE—1839.
	-53. S. GERENIA.		-51. RECLUSORIO (FUGA).
-56. MANTUA CATHEDRAL, FAÇADE.	-60. PAL. MANGILI-VALMARANA (VISENTINI).		-52. ROYAL PALACE AT CASERTA (VANVITELLI).
-63. PAL. DEGLI STUDI, MANTUA.			-57. SS. ANNUNZIATA (VANVITELLI)—82.
	-71. S. ROCCO, FAÇADE (MARSARUZZI).		
84. STA. M. IN PORTO, RAVENNA, FAÇADE.			

## A LIST OF SELECTED BOOKS RELATING TO THE ITALIAN RENAISSANCE

### a. HISTORICAL AND BIOGRAPHICAL WORKS CONSULTED IN THE PREPARATION OF THIS VOLUME.

- CELLINI (BENVENUTO).—Memoirs of Benvenuto Cellini, a Florentine artist, written by himself; containing a variety of information respecting the arts and the history of the sixteenth century. Translations by T. Roscoe, J. A. Symonds, &c.
- MACHIAVELLI (NICCOLO).—The History of Florence, and of the affairs of Italy from the earliest times till the death of Lorenzo the Magnificent.
- MILIZIA (FRANCESCO).—The Lives of Celebrated Architects, Ancient and Modern. Book III. Translation by Mrs. Edward Cresy. 1826.
- ROSCOE (WILLIAM).—The Life of Lorenzo de' Medici, called the Magnificent. 2 vols. 4to. 1795, &c.
- ROSCOE (WILLIAM).—The Life and Pontificate of Leo the Tenth. 4 vols. 4to. 1805.
- SCOTT (GEOFFREY).—The Architecture of Humanism. 8vo. 1924.
- SISMONDI.—Histoire des Républiques Italiennes du Moyen Age. 16 vols. 8vo. 1826.
- SYMONDS (JOHN ADDINGTON).—History of the Renaissance in Italy. 7 vols. 8vo. 1875–86.
- SYMONDS (JOHN ADDINGTON).—The Life of Michelangelo Buonarroti. 1893.
- VASARI (GIORGIO).—Lives of the most Eminent Painters, Sculptors, and Architects. 1550, 1568, &c. Translation by Mrs. Jonathan Foster. 6 vols. 8vo.
- VASARI (GIORGIO).—Lives of Seventy of the most Eminent Painters, Sculptors, and Architects. Edited and annotated in the light of recent discoveries by E. H. and E. W. Blashfield and A. A. Hopkins. 4 vols. 8vo. 1897.

### b. ILLUSTRATED WORKS ON RENAISSANCE ARCHITECTURE IN ITALY.

#### I. GENERAL

OR NOT CHIEFLY CONCERNED WITH THE ILLUSTRATION OF A PARTICULAR PERIOD.

- ALBERTI (LEON BATTISTA).—Re Edificatoria, or, I dieci Libri de' l'architettura. English Translation by James Leoni, entitled, *Architecture in Ten Books*. 3 vols. Folio. 1726.

- BROGI (G.).—Disegni di Architettura Civile e Militare. Reproductions from original drawings in the Uffizi Gallery, Florence. 1904.
- BÜHLMANN (J.).—Die Architektur . . . der Renaissance. Folio. 1904.
- BURCKHARDT (J.).—Geschichte der Renaissance in Italien. Svo. 1904.
- CICOGNARA (L. CONTE).—Le Fabbriche e i monumenti cospicui di Venezia. 2 vols. Folio. 1858.
- D'ESPOUY (H.).—Fragments d'Architecture de la Renaissance. Folio. 1897.
- DURM (J.).—Die Baukunst der Renaissance in Italien. Band 5 der "Handbuch der Architektur." Svo. 1903.
- FONTANA (G.).—Raccolta delle migliori Chiese di Roma e Suburbane. 4 vols. Folio. 1855.
- GAUTHIER (P.).—Les plus beaux Edifices de la ville de Genes. 2 vols. Folio. 1818-25.
- GEYMÜLLER (H. VON) and C. VON STEGMANN.—Die Architektur der Renaissance in Toscana, nach den Meistern geordnet, Dargestellt in den Hauptsächichsten, Kirchen, &c. Large Folio. 46 Parts. 1885-1908.
- GNATH (A.) und FÖRSTER (E. R. VON).—Die Bauwerke der Renaissance in Toscana. Folio. 1867, &c.
- GRANDJEAN DE MONTIGNY (A.) et FAMIN (A.).—Architecture Toscane ou Palais, Maisons et autre Edifices. Folio. 1837.
- GROMORT (G.).—L'Architecture de la Renaissance en Italie. Svo. 1913.
- HAUPT (A.).—Palast-Architektur von Ober-Italien und Toscana :—Verona. Folio. 1908.
- JACKSON (Sir T. G., R.A.).—The Renaissance of Roman Architecture. Part I. 4to. 1921.
- JOSEPH (D.).—Geschichte der Architektur Italiens. Svo. 1907.
- LASPEYRES (P.).—Die Kirchen der Renaissance in Mittel-Italien. 4to. 1882.
- LETAROUILLY (P.).—Edifices de Rome Moderne, ou Recueil des Palais, Maisons, Eglises, Couvents, &c. 3 vols. Folio, with text in 4to. 1840-57.
- LETAROUILLY (P.).—Le Vatican et la Basilique de Saint Pierre de Rome. 3 vols. Folio. 1882.
- LONGFELLOW (W. P. P.).—Cyclopædia of Works of Architecture in Italy, Greece, and the Levant. 1895.
- LOWELL (G.).—Smaller Italian Villas and Farm-houses. Folio. 1916.
- LOWELL (G.).—More small Italian Villas and Farm-houses. Folio. 1920.
- PAOLETTI (O. P.).—L'Architettura e la Scultura del Rinascimento in Venezia. 3 vols. Folio. 1903.
- PARETO (R.).—Italie Monumentale. 2 vols. Folio. N.D.
- RASCHDORFF (J. C.).—Palast-Architektur von Ober-Italien und Toscana :—Toscana. Folio. 1888.
- RASCHDORFF (O.).—Palast-Architektur, &c. :—Venedig. Folio. 1903.
- REINHARDT (R.).—Palast-Architektur von Ober-Italien und Toscana :—Genua. Folio. 1886.
- ROSSI (D. DE).—Studio d' Architettura civile. 3 vols. Folio. 1720-21.

- RUGGIERI (F.).—Studio d' Architettura Civile. 3 vols. Folio. 1722–28.  
 RUGGIERI (F.).—Scelta di Architettura antiche e moderne della  
 città di Firenze. 4 vols. 1755.  
 SCHÜTZ (A.).—Die Renaissance in Italien. 4 vols. Folio. 1883.  
 SERLIO (SEBASTIANO).—I cinque libri d'Architettura. Folio. English  
 Translation by R. Peake, entitled, *The Five Books of Archi-  
 tecture made by Sebastian Serlio*. Folio. 1611.  
 STRACK (H.).—Baudenkmaeler Roms des XV.–XIX. Jahrhunderts.  
 Folio. 1891. This extra illustrates Letarouilly's *Édifices de  
 Rome Moderne*.  
 VIGNOLA (GIACOMO BAROZZI DA).—Regola delle Cinque Ordini  
 d'Architettura. Folio. Various English and French Trans-  
 lations.

## II. EARLY PERIOD.

- BAUM (J.).—Baukunst der frührenaissance in Italien. Folio. 1926.  
 BIAGI (G.).—Architecture and Decoration of the Early Renaissance  
 in Italy. 2 vols. Folio.  
 DURELLI (G. and F.).—La Certosa di Pavia. Folio. 1853.  
 KINROSS (JOHN).—Details from Italian Buildings, chiefly Renaissance.  
 Folio. 1882.  
 NICOLAI (H.).—Das Ornament der Italienischen Kunst des XV.  
 Jahrhunderts. Folio. 1882.  
 OAKESHOTT (G. J.).—Detail and Ornament of the Italian Renaissance.  
 Folio. 1888.  
 PARAVICINI (T. V.).—Die Renaissance-Architektur der Lombardei.  
 Folio. 1877.  
 ROBINSON (J. C.).—Italian Sculpture of the Middle Ages and Period  
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